The QUARTERLY JOURNAL *of* SPEECH

VOLUME XXXV • FEBRUARY 1949 • NUMBER 1

THE THEORY OF THE LAUGHABLE IN THE SIXTEENTH CENTURY

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THE theory of comedy in general is perhaps the most elusive and tenuous among all theories in polite learning, and certainly the theory of what makes people laugh is the most baffling element in comedy. Julius Caesar, the authority on the ridiculous in Cicero's *De Oratore*, remarked that he had examined various Greek treatises on laughter and found nothing like a teachable theory of the subject. Nevertheless, when urged to present his views on wit and humor in speaking, Caesar proceeded with definitions and illustrations. His discussion forms the principal basis of modern theories of the laughable.

1

According to Caesar (*De Oratore* 2.58. 236), 'The seat or province, so to speak, of the laughable *(ridiculum)* lies in a certain ugliness *(turpitudo)* and deformity *(deformitas);* for those sayings are laughed at solely or chiefly which point out and designate something ugly in a manner that is not ugly.' Quintilian (6.3.7.ff.), who was also influential in forming our modern theories of the ridiculous, quoted this definition and for the most part agreed with Cicero's analysis. This Roman theory doubtless goes back ultimately to Aristotle and Plato. With the revival of Aristotle's *Poetics* in the early part of the sixteenth century, the Aristotelian conception of the ridiculous gradually came to share authority with the Ciceronian; obviously there is a close connection between the two.

Aristotle's definition of comedy and the ridiculous runs as follows in Bywater's translation:

> As for Comedy, it is (as has been observed) an imitation of men worse than the average; worse, however, not as regards any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the Ugly. The Ridiculous may be defined as a mistake or deformity not productive of pain or harm to others; the mask, for instance, that excites laughter, is something ugly and distorted without causing pain. *(Poetics* 5)

The Greek word for 'the ridiculous' (τὸ γελοῖον) was translated into Latin as *ridiculum;* the Greek word for ugly (α'ισχεός) as *turpis.* Cicero made *turpitudo* the basis of the laughable.

The first use of Aristotle's definition of the ridiculous in a modern printed book, so far as I can discover, appears in a 1499 commentary on Plautus by Pietro Valla, who followed the Latin

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version of the *Poetics* published by his father, Giorgio Valla, in 1498. Pietro Valla wrote:

Aristotle says that comedy is an imitation of the worse sort, not as regards every vice but rather the ridiculous part of ugliness. For a ridiculous face is ugly without being painful.[1]

The Aristotelian conception of the ridiculous, however, may have been known to a few fifteenth-century scholars much earlier, for Averroes' paraphrase included the definition. The sixteenth-century Latin translation of the paraphrase by Jacobus Mantinus, for example, gives a fairly accurate statement:

In arte vituperandi non quaeritur imitatio secundum omne genus vitii et turpis tantum, sed eius vitii omnis, quod ridiculum est, nempe quod quidem vile est ac turpe, de quo dolendum non est.[2]

(In the art of blaming, imitation is not sought according to every kind of fault and ugliness, but only of every fault that is ridiculous: that is, what is indeed mean and ugly but not a cause of pain.)

2

In the specific theory of comic drama developed during the sixteenth century, that is, in the theory of comedy adduced by Terentian commentators, the term *ridiculous* occasionally appeared; but the commentators were more concerned with the didactic function of comedy as compared with that of tragedy, and with such technical features as plot, characterization, and style. The Terentian commentators doubtless accepted the Ciceronian-Aristotelian concept of the ridiculous as an established rhetorical principle which would hold as true for Terence as for any other competent writer or speaker. Donatus, the great fourth-century commentator on Terence, to whom all Renaissance students of comedy were indebted, did not discuss the laughable per se. Nevertheless, Donatus did call attention to good examples of the ridiculous in Terence. On *Eunuch* 4.7.775, where the braggart-captain, Thraso, is assembling his household company and exhorting them to storm the house of Thais and carry off the girl Pamphila, Donatus wrote: 'It is humorous, moreover, since ridiculous matters are derived from great matters.' In other words, Donatus recognized one of the main sources of the ridiculous, namely, the belittling of the great and dignified, or the incongruous contrast between the serious and the trivial. Incongruity, as I shall show later on, was to become the main characteristic of the ridiculous. Here, in the *Eunuch*, the battle-lines of the Roman legions have been reduced to a rag-tag scramble of cooks and kitchen-boys, armed with household implements. Donatus particularly admired the ridiculous character of Thraso, who pompously and cautiously announces before the attack (*Eunuch* 789), 'It becomes a wise man to try every means before arms.' 'Notice,' remarked Donatus, 'how much power to confer pleasure in comedies serious sentiments have when they are uttered by ridiculous persons.' Thraso's speech, according to Donatus, is even more ridiculous because he said 'wise man' rather than 'me.' Again, I think, an unexpected incongruity is the basis for the humor.

[1] 'Comodeia inquit Aristoteles est improborum imitatio non per omne uitium; sed turpitudinis pars ridicula. Ridiculum namque est delictum quoddam atque turpitudo doloris expers uelut ridicula facies turpe quiddam citra dolorem.' (*Plautinae uigenti comoediae emendatissimae cum accuratissima ac luculentissima interpretatione doctissimorum uirorum Petri Vallae placentini ac et Bernardi Saraceni Veneti* (Venice, 1499), p. Aiir.

Giorgio Valla's Latin version (p. riiv) runs as follows:

Comoedia uero est quemadmodum diximus imitatio improborum quidem sed non usque quaque per omnem uitiositatem uerum turpitudinis etiam portio ridicula. Ridiculum namque est delictum quoddam atque turpitudo doloris expers ac minime afflictabile ueluti confestim ridicula facies turpe quiddam et peruersum citra dolentiam.

[2] Heidenhain's reprint in *Jahrbücher für Classische Philologie, Supplementband* 17 (1890), 359.

Renaissance commentators following Donatus singled out this scene as a capital example of the ridiculous. Willichius was particularly impressed by the comic names of Thraso's troops, such as 'Apeface' *(Simalio)*, 'Reed' *(Donax)*, 'Little Fig-Basket' *(Syricus)*; he found that these names made the scene all the more remarkable for its τὸ γελοῖον.[3] These epithets, to be sure, are incongruous names for soldiers.

Victor Faustus, whose essay on comedy *(De Comoedia Libellus)* was first published at Venice in 1511, gave a definition which, he believed, fitted Aristotle's conception of comedy as an imitation of the ridiculous in the ugly. According to Faustus, comedy is a 'poem for softening the minds of men and rousing what is specially disposed to laughter.[4]

With the appearance, in 1536, of Paccius' edition of the *Poetics*, which contained the Aldine Greek text and the editor's own Latin translation, Aristotle's suggestive remarks on the ridiculous must have become better known. Until the great commentaries[5] of Robortellus and Madius were published, however, few writers ventured to meddle with the theory of laughter. For one thing, the treatment by Cicero and Quintilian was well known and served well enough.

3

Trissino published the first four divisions of his *Poetica* in 1529. Even that early, Trissino had some acquaintance with the *Poetics;* at least he referred to some of Aristotle's general ideas on poetry.[6] His discussion of comedy, however, came in the last division (VI) which was not published until 1563. It is perhaps impossible to determine whether or not Trissino's theory of comedy in general, and of the ridiculous in particular, antedated or followed the work of Robortellus and Madius. So far as I can discover, Trissino never referred to Robortellus or Madius, nor did Robortellus and Madius mention Trissino. In view of the slight acquaintanceship with Aristotle evinced in the first part of the *Poetica*, one suspects that Trissino was indebted to the commentaries of Robortellus and Madius when he prepared the second part for publication. At all events, his theory of comedy in general, which applies the Aristotelian analysis of tragedy to comedy, is very like the scheme worked out by Robortellus in his essay *On Comedy* (1548); and his theory of the ridiculous closely corresponds in several details to the theory advanced by Madius in his essay *On the Ridiculous* (1550).

Trissino knew Cicero and Quintilian, of course, but was dissatisfied with the oratorical bias in their theory of the ridiculous; he preferred to treat the laughable in a more philosophical manner, that is, in the manner of Aristotle:

> It is necessary to investigate it [the ridiculous], which we shall do according to a method other than that used by Marcus Tullius and Fabius Quintilianus, because their method was rather oratorical than philosophical. The ridiculous then, as Aristotle says, is a mild form of the ugly, and is a defect and an ugliness that is neither deadly nor painful.[7]

The pleasure of laughter, argued Trissino, is physiological; it comes from the senses, from sight, sound, touch, taste, smell, or from the memory or hope of these sensations. But all sensuous pleasure is not laughable. The sight of a beautiful woman or a fine jewel or the sound of music that praises is not laughable; such pleasurable sensations, in fact,

[3] Willichius, on *Eunuch* 4.7.772.
[4] Terence, *Comoediae* (1552) 41a.
[5] Robortellus' commentary was first published in 1548, Madius' in 1550, that of Victorius in 1560.
[6] *Poetica*, Vol. 1 (1529), pp. IIv, IVv.
[7] *Poetica*, Vol. 2 (1563), pp. 36v-37r; Allan H. Gilbert, *Literary Criticism: Plato to Dryden* (New York, 1940) 226.

bring admiration, not laughter. Trissino, like most critics of his generation, thought of admiration as a characteristic response to serious and dignified experiences. (I hope very shortly to show how Madius took exception to the conventional view and placed *admiratio* in his theory of the laughable.) Trissino continued with his explanation as follows:

> But if the object that is presented to the senses has some mixture of ugliness, it moves laughter, as an ugly and distorted face, an inept movement, a silly word, a mispronunciation, a rough hand, a wine of unpleasant taste, or a rose of unpleasant odor moves laughter at once, and those things especially cause laughter from which better qualities were hoped, because then not merely our senses but also our hopes are slightly offended.[8]

Man by nature is envious and malicious, and, according to Trissino, delights in the mishaps of others—if these mishaps are not deadly or painful. If a man sees another find some money he does not laugh, but he laughs if he sees another fall down in the mud.

Trissino adopted a twofold classification of ugliness which goes back ultimately to Plato and which I shall consider in more detail when I come to Madius. For the time being it will suffice to say with Trissino that ugliness may be divided into 1. ugliness of the mind (ignorance, imprudence, credulity) and 2. ugliness of the body (deformities). The most appropriate means of ridicule, according to Trissino, is that which deceives expectation—in other words, surprise. The *Amphitryon* of Plautus, for example, is a very gay comedy because its characters repeatedly deceive themselves.[9]

4

The most elaborate discussion of the laughable in the sixteenth century, so far as I know, is an essay, *De Ridiculis*, which Madius published with his commentary on Aristotle's *Poetics* in 1550. This essay presents a synthesis of theories from Plato, Aristotle, Cicero, and Quintilian, and anticipates many features in our present-day theories of the laughable. Madius went much further than Trissino; his treatment when compared with that of Trissino suffers only by its neglect of the drama and by its lack of any modern illustrations. Madius was content to follow the ancients and took virtually all his examples of the ridiculous from Cicero.

Fundamental in Madius' theory are the two definitions of the ridiculous from Aristotle's *Poetics* and Cicero's *De Oratore*. After referring to a passage in Plato's *Sophist* (226ff), he adopted the ancient philosophical, and rhetorical, division of good and evil into three kinds—of the body, of the soul, and from external causes.[10] Turpitude, therefore, may be (1) bodily, (2) mental, or (3) external. Madius further divided bodily, mental, and external turpitude each into three sub-heads, namely into turpitude that is (a) true, (b) feigned, (c) accidental. Thus laughable ugliness of the body may be either actual as an inborn hump on the back, or feigned as a limp, or accidental as when one falls down (without serious injury). True turpitude of the mind is plain ignorance or stupidity. Feigned ignorance is a common and important source of laughter. Madius illustrated both true and feigned ignorance from an anecdote about Cato in *De Oratore* (2.69.279). A man carrying a trunk jostled Cato and then

[8] Gilbert, 227.

[9] *Poetica* 2.39v, Gilbert, 231.

[10] Cf. Plato's *Gorgias* 477, *Philebus* 48-49, *Laws* 697; Aristotle's *Nicomachean Ethics* 1.8. The ancient rhetoricians apparently borrowed this three-fold division of good and evil from the philosophers; they applied it especially to demonstrative rhetoric, that is, to praise or blame. See Cicero, *De Inventione* 2.59; the author of the *Ad Herennium* 3.6.10. Quintilian (6.3.37) remarked: 'Laughter then will be derived either from the physical appearance of our opponent or from his character as revealed in his words and actions, or from external sources.'

cried, 'Look out!' This action was inept because of true stupidity; why warn Cato after he had been bumped? Cato replied, 'Are you carrying something else besides the trunk?' This reply is based on feigned ignorance; Cato pretended not to know whether or not the man was going to bump him with another trunk. Feigned ugliness may be explained as comparable to a picture of true ugliness. And, as Aristotle says in the *Poetics* (4.48^{b}9), a man naturally takes pleasure in viewing pictures even when they are representations of the lowest animals and dead bodies because in so doing man is learning something. Madius held that feigned ugliness is superior to true ugliness since it involves art, that is, the creative invention of the author. In rhetoric, for example, there are two kinds of proof, inartificial and artificial. Inartificial proofs, such as witnesses, laws, contracts, etc., are already at hand in the subject matter; but artificial proofs, such as persuasive arguments, must be invented by the speaker.[11]

Madius found another example of feigned turpitude which forms a picture in an anecdote about Crassus, the celebrated Roman orator. Crassus was attacking a violent sort of man named Gaius Memmius (*De Oratore* 2.59.240-241), and fabricated an outrageous story, with appropriate gestures, that Memmius, while quarreling with one Largus over a courtesan, bit Largus and ate a piece of his arm. There was no truth to the story, but it made a laughing-stock of Memmius. Such buffoonery, however, was considered dangerous. Cicero (*De Oratore* 2.59.242) and Madius warned against it; the good orator will suggest mimicry rather than openly display it. And Aristotle (*Rhetoric* 3.18.7) warned that there are jests becoming a gentleman and jests that are not becoming; irony is more gentlemanly than buffoonery.

The third kind of mental turpitude, namely the accidental, is any error of the mind in word or deed that comes from ignorance. No man, remarked Madius in the best manner of Seneca, is truly wise; no mortal so faultless that his mind will not occasionally waver. Madius did not offer specific examples of this accidental turpitude of the mind, but another Roman anecdote that he liked may serve. Nero once remarked of a thievish servant: 'He was the only member of the household against whom nothing was sealed or locked up.' (*De Oratore* 2.61.248)

External turpitude may also be divided into the true, the feigned, and the accidental. Madius did not illustrate this class either; but one of his earlier examples of external turpitude may serve though I am not sure whether it is true, feigned, or accidental. The illustration, also from the *De Oratore* (2.71.286), is a retort of Gaius Laelius to a low-born fellow who had told Laelius that he was unworthy of his ancestors. 'But you, by Hercules,' said Laelius, 'are worthy of yours.'

5

Any classification of human actions and emotions is sure to contain classes that overlap, and Madius' somewhat elaborate classification of the various human turpitudes is no exception. His theory is further complicated by his reluctance to abandon any thing inherited from the ancients. Thus, the division of the laughable into things (*res*) and words (*dicta*), that characterized the theory of both Cicero and Quintilian[12]

[11] See Aristotle, *Rhetoric* 1.2.2; 1.15.

[12] This division into *res* and *dicta* also governed the theory of laughter in the *Tractatus Coislinianus* and in John Tzetzes' treatment of comedy. See Lane Cooper, *An Aristotelian Theory of Comedy* (New York, 1922) 224-89.

had to be retained though Madius seemed more interested in developing the threefold classification of turpitude. More significant, however, than his attempts to elaborate the ancient classifications of the ridiculous was his dissatisfaction with the theory that turpitude or ugliness is the only cause of laughter. Both Aristotle and Cicero seemed to regard ugliness as the only proper basis for the ridiculous, and it must have taken some courage for Madius, who was a loyal disciple of the ancients, to seek further. But he did seek further, and found another basis for the ridiculous in *admiratio*, which I shall translate as 'admiration,' using the term in the old-fashioned sense of astonishment, wonder, surprise. Madius clearly thought of *admiratio* in this sense, for he coupled it with *novitas* (novelty) and with *nova* (the unexpected).[13]

At first sight it is rather curious to find Madius deciding that admiration is an important factor in the laughable, and therefore in comedy; for *admiratio* in both rhetoric and poetics was traditionally connected with the lofty, serious style, with Homeric poetry, tragedy, and political oratory.[14] Further, Madius believed that he was proceeding contrary to Cicero, who apparently thought of admiration as the opposite of laughter. In *De Oratore* (2.62.254), Caesar remarked that a play upon words is apt to arouse admiration rather than laughter: 'sed admirationem magis quam risum movet.' It may be recalled that Trissino also thought of admiration as opposed to laughter. Since Madius was worried by his seeming contradiction of the great Roman authority, it is strange that he overlooked several passages in Cicero which might have bolstered his argument. In *De Oratore* (2.71.288), Caesar mentioned that the Greeks included 'astonishments' *(admirationes)* in their classification of witticisms. In the *Partitiones Oratoriae* (6.22), Cicero remarked, 'Anything that is surprising *(admirabile)* delights.' In the same treatise (9.32) Cicero came even closer to what Madius evolved when he said, 'A statement is pleasing which has surprises *(admirationes)*, suspense, and unexpected issues.'

Nevertheless, Madius did not have to stand alone in his championship of admiration as an important ally of turpitude in the laughable; he found excellent authority in Horace, Plato, and Aristotle. Two or three good lines in a slovenly poet like Choerilus, said Horace, surprised him and made him laugh.[15] Madius quoted a sentence of Socrates in Plato's *Theaetetus* (154 B) that actually has nothing to do with the theory of the laughable but does join together the Greek words for *admiratio* and *ridiculum*: 'For now, my friend, we are easily compelled to say astonishing (*θαυμαστά*) and ridiculous things (*γελοῖα*).' Finally, Madius found that Aristotle, in his discussion of clever sayings *(Rhetoric* 3.11.6), explains that the pleasure derived from these witticisms comes from our learning something new and from the unexpected turn:

[13] Patet igitur ex dictis, risum ex turpitudine sine dolore proficisci, quae (ut diximus) aut corporis, aut animi, aut rerum extrinsecus contingentium est: atque horum turpitudo, aut uera, aut simulata, aut casu est, cui turpitudini, si ab ea risus excitari debet, admiratio necessario comes esse debet: quae necessario a nouitate pendet. nouitas autem aut in re, aut in exprimendi modo consistat, oportet. hoc autem tantundem ualet, ac si diceremus turpitudinem risum mouere aptam, nouam esse debere: aut per rem ipsam turpem nouam, aut si haec noua non sit, per nouum exprimendi, atque depingendi modum. utrouis autem modo sit, risum excitare poterit. *(In Aristotelis Librum de Poetica Communes Explanationes* (Venice, 1550).310.)

[14] See my article, "Some Neglected Sources of *Admiratio*," in *Modern Language Notes* 62 (1947).222-6.

[15] sic mihi, qui multum cessat, fit Choerilus ille, quem bis terve bonum cum risu miror . . . *(Ars Poetica* 357-8)

Most smart sayings are derived from metaphor, and also from misleading the hearer beforehand. For it becomes more evident to him that he has learnt something, when the conclusion turns out contrary to his expectation, and the mind seems to say, "How true it is! but I missed it."

6

The ridiculous, Madius argued, must need something besides turpitude (without pain). Anything ridiculous if heard too many times brings loathing rather than delight. Moreover, if the ugliness in ridicule persists after the surprise ceases, we do not keep on laughing; if the ugliness is no longer unexpected *(nova)* it fails to amuse because ugliness in familiar things is not a cause for laughter. It should be clear then, Madius continued, that ugliness is not the only cause of laughter; admiration is also necessary:

Wherefore if laughter comes from ugliness and admiration, and accordingly springs from two causes, why is it extraordinary that if one of them, admiration I say, stops, laughter stops? Therefore it must be that admiration goes beyond ugliness.[16]

With this new idea in mind, Madius proceeded to restate the theory of the laughable, as he found it in Cicero, Aristotle, and Plato, to fit this dual basis of ugliness and admiration.

Cicero himself remarked the effectiveness for laughter of the unexpected turn, of which there are numerous examples.[17] Madius found that admiration in the ridiculous may arise by means of an unexpected turn or by means of a turpitude that seems new. He drew several illustrations from *De Oratore*, some of which may be worth recounting.

One day Crassus, the great orator, who was a wit but also noted for his dignified oratory, was addressing an opponent who took great pride in his family tree. Crassus spoke with mock gravity, 'By your rank, by your family!' Then, suddenly stretching out his arm in a ludicrous gesture, he cried, 'By your statues!' whereat the whole assembly burst into laughter *(De Oratore* 2.59.242). Such a broad gesture, as Madius noted, was not customary with Crassus; it took the audience by surprise and hence evoked admiration and laughter.

Another example of admiration in laughter, according to Madius, is the saying of Nero quoted above, namely the remark about the thievish servant: 'He was the only member of the household against whom nothing was sealed or locked up.' Here laughter is not moved primarily because of turpitude. If Nero had said that he had a greedy, voracious servant from whom nothing could be locked up, he would merely have pointed out the ugliness but would not have raised any laughter. But the image of ugliness here is suggested by means of the ambiguous expression; therefore it is unexpected and laughable. From this unexpectedness, argued Madius, springs admiration 'which necessarily moves laughter.' If Nero had said that the servant stole necklaces, clothes, and money, detestation rather than laughter would have arisen. If, however, we understand, as we do, that the servant was merely a filcher of food and drink, then his ugliness is laughable and not criminal. Madius was careful to point out that three classes of people should not be laughed at: the poverty-stricken, the wicked, and the virtuous. Paupers, unless they are insolent, deserve pity rather than ridicule; the wicked merit hate; ridicule of the virtuous is contrary to good taste.[18]

Laughter, then, springs from ugliness (without pain) of body, of mind, or from the outside; and this ugliness may be real, feigned, or accidental. If this

[16] Madius, 306. Cf. Hobbes' essay on *Human Nature*, 9.13.

[17] See *De Oratore* 2.70.284.

[18] Madius, 309.

ugliness excites laughter, admiration, 'which necessarily depends upon unexpectedness *(novitas),*' ought to be its partner. This unexpectedness lies either in the matter itself or in the manner of expression; in other words, either in things *(res)* or in words *(dicta).* Most of the above illustrations have been based upon things. Madius tried to demonstrate that the turpitude in words must also be accompanied by admiration—if laughter is to be the result. He took his illustrations, as usual, from *De Oratore.*

One day in court *(De Oratore* 2.60.245), a very small witness came forward. 'May I question him?' asked Marcius Philippus. The presiding magistrate, who was in a hurry to end the case, answered, 'Only if you are short.' 'You will not complain,' said Philippus, 'for I shall be just as short as he is.' Unfortunately for Philippus but happily for the audience, one of the judges on the bench was Lucius Aurifex, who was even shorter than the witness. Consequently the laughter turned upon the judge and the jest seemed scurrilous. According to Madius, the first part of the jest depends upon the turpitude of the undersized witness, and the first laughter arises because of this turpitude coupled with admiration; the jest is expressed by a double meaning, i.e. the surprise of the play on the word for 'short.' There is also laughter at the undersized judge, but not because of any turpitude in Lucius Aurifex; rather because of the exposure of turpitude in the mind of Philippus, whose jest struck where he had not intended and who made himself ridiculous by this unexpected display of imprudence. A little later on Castelvetro was to emphasize the importance of the jest which unexpectedly recoils upon its author. Since, Madius continued, turpitude of the mind surpasses turpitude of the body, more laughter was directed at Philippus than he aroused at the expense of the witness.

Another example of a jest that recoiled upon its author is the story of Appius and Gaius Sextius *(De Oratore* 2.60.246). Appius, who was a wit but too apt to be scurrilous, said to one-eyed Sextius, 'I will sup with you, for I see there is a vacant place.' Cicero went on to explain that this joke raised little laughter because it was unprovoked and premeditated. And in the opinion of Madius, Cicero was right because premeditated jokes lack admiration. The retort of Sextius, on the other hand, was pat and extempore. 'Wash your hands,' said Sextius, 'and come to supper.' The implication was that Appius was unclean or dishonest. But, as Madius explained, it is admiration that brings laughter here, for Sextius did not say outright that Appius had dirty hands; he gave an unexpected picture of the man as a thief, a picture that combined turpitude with surprise. Similar is the unexpected retort of one Lucius Nasica to Cato the censor. 'Are you truly satisfied,' asked Cato, 'that you have, a wife?' 'No, by Hercules,' replied Nasica, 'I am not truly satisfied.' *(De Oratore* 2.64.260)

Ironic dissimulation in the sense that an honorable epithet is substituted for a dishonorable term has always been a source of amusement, especially when the epithet is unexpected. Madius found an example in the story of Africanus and the centurion *(De Oratore* 2.67.272). Africanus had expelled from his tribe a centurion who had stayed in camp while a battle was being fought. The centurion's defense was that he stayed behind to take care of the camp. 'I do not like,' said Africanus, 'people who are too careful.' Another example of ironical dissimulation is the remark of Quintus Fabius Maximus to Livius Sa-

linator, who lost the town of Tarentum but managed to hold the citadel *(De Oratore* 2.67.273). When the town was finally recaptured Livius begged Fabius to remember that it was owing to his efforts that Tarentum was retaken. 'Why shouldn't I remember?' said Fabius, 'I could never have retaken it if you hadn't lost it.' Admiration is aroused here because Fabius' feigned ignorance exposes the true turpitude of Livius. Another illustration of feigned ignorance or feigned stupidity, of what Caesar called 'pretending not to understand what you do understand' *(De Oratore* 2.68.275), is the reply of Pontidius when he was asked what he thought of a man who is caught in adultery. Said Pontidius, 'He's slow.' This joke, observed Madius, 'also has admiration since the response seems to fit although it goes beyond the intention of the question.'[19] Similar is the quip of the Sicilian whose friend was lamenting the death of his wife. The wife, he reported, had hanged herself from a fig-tree. 'I beg you,' said the Sicilian, 'give me some cuttings from that tree to plant.' *(De Oratore* 2.69.278)

Obviously Madius regarded the unexpected, which is allied with if not, indeed, synonymous with *admiratio,* as a very important element in the laughable. He brought in an Aristotelian concept here which he borrowed from the theory of tragedy in the *Poetics*:

> Ridiculous matters. . . will be much more pleasant if they are brought in contrary to expectation, since they are like the reversals of fortune which afford a wonderful delight in plays.[20]

Cicero also furnished authority *(De Oratore* 2.70.284): 'But of all these devices nothing causes more amusement than an unexpected turn, of which there are countless examples.' One more example that Madius retailed will suffice. A praetor had assigned as counsel to a Sicilian a man who was noble but rather stupid. 'I pray you, Mr. Praetor,' said the Sicilian, 'assign this gentleman as counsel to my opponent and then you needn't give me any counsel.' *(De Oratore* 2.69.280)

7

Madius was well aware of the difficulties attending any inquiry into the laughable. In fact, he anticipated the celebrated observation of Molière when he remarked that human beings differ widely and 'do not laugh alike.' But it is no wonder that all do not laugh alike since all do not fear alike. Madius called upon Aristotle, and upon his commentator Eustratius, for an explanation of these differences in taste, and found an answer in the golden mean between buffoonery and boorishness. According to Aristotle *(Ethics* 4.14), the mean state of social relaxation or diversion is wittiness, which is between the deficiency of boorishness and the excess of buffoonery. A gentleman, who occupies the mean state, uses and listens to language befitting an honorable gentleman. The obscenity of the Old Comedy was an excess; the New Comedy, which merely suggested obscenity, was nearer the mean state. Therefore, Madius concluded, outright obscene expressions should be rejected and laughter in comedy should be obtained from suggestion.[21] Finally, Madius pursued his investigation beyond the classification of the various kinds of jests and witticisms. Cicero had neglected to investigate the physiology of laughter. Caesar, perhaps wisely, had

[19] Madius, 317.

[20] Pulchra igitur erunt ridicula, quae ex pluribus turpitudinibus mixta fuerint, quae longe magis uenusta erunt, si in contrarium eius, quod expectatur, afferuntur; quoniam similis sunt peripetijs, quae in fabulis miram afferunt uoluptatem. (Ibid., 321)

[21] Ex quibus Aristotelis dictis colligere debemus, in Comoediis obscena uerba explodenda prorsus esse: et ideo in iis, non ex illis risum captandum esse, sed ex illorum tantum suspicione. (Ibid., 322)

passed over any discussion of the nature of laughter *(De Oratore* 2.58.235):

> Now the first of these topics, the essential nature of laughter, the way it is occasioned, where it is seated, and how it comes into being, and bursts out so unexpectedly that, strive as we may, we cannot restrain it, and how at the same instant it takes possession of the lungs, voice, pulse, countenance, and eyes—all this I leave to Democritus; for it does not concern the present conversation, and, even if it did, I should still not be ashamed to show ignorance of something which even its professed expositors do not understand.

Madius, apparently undeterred by this implied warning from Cicero, summoned Aristotle to his aid and proceeded to reconstruct the physiology of laughter. His method was by means of syllogism and analogy, not by observation and experiment.

The Aristotelian demonstration of the nature of thunder in the *Posterior Analytics* (2.10), as interpreted by Averroes, runs as follows:

> In the clouds is fire, which is quenched. In the fire which is quenched is sound. Thus it may be concluded that the sound in clouds is by reason of the fire which is quenched in them. This, indeed, is the complete definition of thunder: *viz.*, Thunder is the sound in clouds by reason of quenched fire.[22]

Proceeding by analogy with this demonstration, Madius constructed a definition of laughter which included his theory of admiration:

> Laughter is an involuntary motion of the rational mind, a consequent pouring out of heat, an enlarging of the heart beyond what is normally produced. A constriction of the midriff follows, and a shortening of the muscles which lead to the sides of the face. This motion of the heart, indeed, is produced by the intervention of an unexpected appearance of something ugly without pain; it is granted men by nature for the relaxation of the mind. I have said that laughter is a motion of the mind; since admiration follows learning to know *(cognitio)*,[23] learning to know is indeed a motion perfecting the mind. That such motion is involuntary is very plainly perceived by everybody.[24]

There is nothing original in this definition unless it be the addition of admiration. Madius found his matter in Aristotle, in the *Movement of Animals*, where Aristotle points to the heart as one of the human organs whose movement is involuntary and observes that nearly everything painful or pleasant is accompanied by some degree of chilling or heating.[25] Aristotle discusses the matter further in *On the Parts of Animals* and in the *Problems*. The theory that laughter accompanies or follows heating of the heart and midriff is based upon *On the Parts of Animals* and upon the commentary of Michael of Ephesus. Aristotle's argument is:

> Another indication that it is when heated that they [*phrenes*, i.e. diaphragm] quickly make the sensation recognizable is afforded by what happens when we laugh. When people are tickled, they quickly burst into laughter, and this is because the motion quickly penetrates to this part, and even though it is only gently warmed, still it produces a movement (independently of the will) in the intelligence which is recognizable. The fact that human beings only are susceptible to tickling is due (1) to the fineness of their skin and (2) to their being the only creatures that laugh. . . .
>
> It is said that when in war men are struck in the part around the diaphragm, they laugh: and this is due to the heat which arises owing to the blow.[26]

Madius, though he did not quote the passage, may have gained something from the *Problems*, where we may read:

> Now laughter is a kind of derangement and deception, and so men laugh when they are struck in the midriff. . . . Now that which comes unawares tends to deceive, and it is this also which causes laughter.[27]

To continue with Madius' argument, is seems that this dilation of the heart

[22] Quoted by Madius, 323.

[23] Cf. Aristotle, *Metaphysics* 1.1.1: 'All men by nature desire to know.' Cf. *Poetics* 4.48b12-15: 'To be learning something is the greatest of pleasures not only to the philosopher but also to the rest of mankind.'

[24] Madius, 323-324.

[25] *See Movement of Animals*, 8-11.

[26] *Parts of Animals* 3.10. Translation by A. L. Peck in the Loeb Library.

[27] *Problems* 35.6. Translation by E. S. Forster in the Oxford *Works of Aristotle*.

and this pouring out of heat, if too violent and too prolonged, relaxes the spirit too much and may cause pain. Pleasure causes the heart to dilate, but grief causes it to contract. The problem, then, is why do men weep from excess of joy as well as from excess of grief. Madius found some help here in the *Problems* (1.29) of Alexander of Aphrodisias, an Aristotelian commentator well known in the early Renaissance:

> Those who suffer from a thickening of the pores situated in the eyes discharge a moisture which the eyes contain. Pain, indeed, cools and contracts the pores. But those who are merry and cheerful pour out moisture from the laxity of the pores.[28]

In other words, we weep from both pain and joy.

Madius went further and offered a physiological explanation that is at least ingenious if not scientific. We always weep, he argued, because of a compression of the brain that can come about in one of two ways. In joy the brain dilates; but, since the parts of the skull are hard and unyielding, compression of the brain follows. This compression produces moisture which flows from the eyes in tears. In grief the brain is also compressed, this time from the chilling and its effect of condensation, with the consequent flow of tears. According to Madius, laughter is the interplay of dilation and contraction; and this interplay, which takes the form of a struggle between the mind *(anima)* and corporeal heaviness *(gravitas)*, causes the whole body to shake when the laughter is violent.

In the light of present-day physiology, Madius' explanation of the nature of laughter may seem fantastic; certainly the method of Madius will not meet approval. His results, however, are not very different from the conclusions of physiologists and psychologists of the twentieth century. According to Professor P. T. Young, writing in 1943, the current theory holds that laughter is produced by deep inspirations followed by spasmodic contractions of the chest and diaphragm with ensuing contractions of the facial muscles.[29] Let us recall that according to Madius in 1550 laughter is an involuntary motion of the mind with a consequent enlarging of the heart and a pouring out of heat, followed by contraction of the diaphragm and a shortening of the facial muscles. It would seem that man's knowledge of the physiology of laughter has not progressed very far since the time of Aristotle. The nature of laughter is still the mystery it was in Roman days when Julius Caesar wisely referred the matter to Democritus.

8

Madius did make, I believe, a real contribution to the modern theory of the laughable. He brought together the theories of Aristotle, Plato, Cicero, and Quintilian in the most detailed treatment of the subject in the sixteenth century. The most significant element in his theory is his coupling of the classical *turpitudo* with *admiratio*. Madius's *admiratio* is virtually synonymous with the unexpected or surprise. While I have found very little direct evidence that Madius influenced later writers on the ridiculous, I suspect that he played an important part in establishing surprise as the most characteristic feature of the laughable. At least one learned critic of the century acknowledged a debt to Madius' theory of comedy. In 1587, Antonius Riccobonus published a Latin version of Aristotle's *Poetics* with elaborate paraphrases and an essay entitled *Ars Comica ex Aristotele*. One

[28] Quoted by Madius, 326. Cf. [Selections from Aristotle, by Theodore Gaza], Venice, 1513, 258r.

[29] *Emotion in Mind and Animal* (New York, 1943) 253-4.

section of this essay which, like Robortellus' *On Comedy,* attempts to reconstruct a theory of comedy from Aristotle's analysis of tragedy, is based on Madius' *De Ridiculis.* Furthermore, Riccobonus followed Madius in maintaining that comedy as well as tragedy should stir *admiratio.* Comic admiration, according to Riccobonus, is an important feature of the comic *catharsis;* for comedy also has its catharsis: 'That [tragedy] by means of pity and fear; This [comedy] by means of delight from the laughable incites a purgation of the spirits' (p. 147). Moreover, 'Just as tragedy moves admiration in pitiable and fearful matters, so comedy in ugly and ridiculous matters.' (p. 151) Riccobonus argued that comic admiration arises from deception, as, for example, Demea in Terence's *Brothers* is deceived by his sons and so brings delight to the spectators.

Whether or not Madius influenced other critics as he did Riccobonus I am not prepared to say; certainly writer after writer, from the sixteenth century to the present time, has found that the unexpected is *the* source of laughter. Some eminent critics have disagreed and sought other sources, but the unexpected has persisted as the most satisfactory explanation of why men laugh. Perhaps a cursory review of some important later writers on laughter will clarify this contention.

9

Castelvetro, who never mentioned Madius, though he must have known his work on Aristotle, offered an explanation of the ridiculous that is similar to the deductions of Madius. Starting with Aristotle and Cicero, Castelvetro[30] divided turpitude into two classes: 1. mental turpitude, which may consist of either knavery or folly; 2. bodily turpitude, which may be unpleasant or pleasant. Then he proceeded to analyze four different kinds of laughter.

The first kind of laughter is not essentially comic but arises from affection, such as the mother's laugh when she welcomes her little children. The second kind, truly comic laughter, arises from deception, i.e. of some one else. Like Trissino, Castelvetro held that man by nature rejoices in the evils that befall others, and he made much of these comic deceptions, dividing them into four different varieties. Men delight in seeing another turn out ill, as in a drunken fall; or fall victim to his own jest; or fall victim to mischance. The third kind of laughter arises from knavery or from physical defects. This type, said Castelvetro, is especially effective if the knavery or the physical defect is presented covertly, that is, by subtle suggestion. In other words, the element of the unexpected is important. An illustration that Castelvetro found in Boccaccio's *De cameron* contains this element of surprise. Ermino Grimaldi asked Guielmo Borsiere to give him a subject for a painting in his house, something that had never been seen before in his home. Borsiere replied, 'Have courtesy painted there.'[31] The fourth kind of laughter, according to Castelvetro, arises from indecencies, and Castelvetro agreed with Madius that obscenities are best presented covertly, not directly.

10

Sir Philip Sidney, who was acquainted with some of the Italian critics, may have thought of admiration as a proper accompaniment to laughter. His words on the proper delight in laughter suggest such an interpretation. Sinful and pitiful objects, said Sidney, are not proper to delightful laughter.

[30] *Poetica d'Aristotele Vulgarizzata* (Basle, 1576) 92-98.

[31] *Ibid.,* 97; in Gilbert, 314.

> But rather a busy loving courtier, a heartless threatening Thraso, a self-wise-seeming schoolmaster, a wry transformed traveler—these if we saw walk in stage names, which we play naturally, therein was delightful laughter, and teaching delightfulness; as in the other, the tragedies of Buchanan do justly bring forth a divine admiration.[32]

Ben Jonson attached some importance to the unexpected in comedy; following Heinsius, he remarked that 'perverse and sinister sayings and the rather unexpected' moved laughter in the Old Comedy.[33] Dryden also called attention to the unexpected in the laughable; he found that Falstaff was witty because of 'those things he says *praeter expectatum*, unexpected by the audience, his quick evasions when you imagine him surprised.'[34] Thomas Hobbes, whose conception of laughter as a 'sudden glory' or triumph over inferiors has long been influential, also pointed out the importance of the unexpected, and his statement reminds one of Madius' argument. In the essay on *Human Nature* (9.13) Hobbes wrote: 'And forasmuch as the same thing is no more ridiculous when it groweth stale or usual, whatsoever it be that moveth laughter, it must be *new* and *unexpected.*'

I do not maintain that Heinsius, Jonson, Dryden, and Hobbes were directly indebted to Madius. They probably were indebted to Cicero or to the author of the *Ad Herennium*.[35] Dryden almost certainly was; his *praeter expectatum* was doubtless taken from *De Oratore* 2.69.284: 'But of all these devices nothing causes more amusement than an unexpected turn *(quod est praeter expectationem).*' Dryden's contemporary, Isaac Barrow, may have read Madius; at least he had picked up the notion of *admiratio* in the laughable. Barrow, a learned man and a great preacher, noted for his wit as well as for his oratory, argued that the right kind of facetiousness 'raiseth admiration, as signifying a nimble sagacity of apprehension, a special felicity of invention, a vivacity of spirit, and reach of wit more than vulgar.'[36]

11

By the time we come to the second half of the seventeenth century we must reckon with the French critics who exerted a major influence in England. One of the most influential of these French critics was Rapin, whom Dryden, Rymer, and Dennis often followed. In his *Reflections on Aristotle's Treatise of Poesie*, Rapin discussed the ridiculous which appears in both things and words. The chief pleasure of the spectator at a comedy, he maintained, is in surprise, in a kind of expectation of the unexpected:

> The pleasure of the spectators is to expect always something that may *surprise*, and that is contrary to their *prejudgments*. And nothing ought to be predominant on the theater so much as the *suspension;* because the chief delight to be received there is the *surprise*.[37]

Rapin undoubtedly knew something about Madius, whom he mentioned not very flatteringly, it is true, in the advertisement to his *Reflections*.

John Dennis, a disciple of Rapin, believed that the distinguishing characteristic of comedy is the *ridiculum* and that laughter is chiefly excited by means of surprise:

> For laughter in comedy is chiefly to be excited, like terror and compassion in tragedy, by surprise, when things spring from one another against our expectation.[38]

[32] *Elizabethan Critical Essays*, ed. G. G. Smith (Oxford, 1904) 1. 200-201.

[33] *Discoveries* (The Bodley Head Quartos, 1923), 100. Cf. Heinsius in *Ad Horatii de Plauto et Terentio judicidum, dissertatio*: 'sententias perversas, ideoque inexpectatas.'

[34] Dryden, *Essays*, 1.84.

[35] See *Ad Herennium* 1.6.10.

[36] *Several Sermons Against Evil-Speaking* (London, 1678) 45.

[37] Thomas Rymer's translation, *Reflections on Aristotle's Treatise of Poesie* (London, 1674), 124.

[38] *Critical Works*, ed. E. N. Hooker (Baltimore, 1943), 2.331.

In my opinion, Dennis' conception of surprise here is like Madius' *admiratio;* both conceptions have a connection with Aristotle's *θαυμαστόν*. Dennis' notion that surprise is valuable in tragedy as well as in comedy goes back ultimately to a passage in the *Poetics* (9.52^{a}1-5):

> Tragedy, however, is an imitation not only of a complete action, but also of incidents arousing pity and fear. Such incidents have the very greatest effect on the mind when they occur unexpectedly and at the same time in consequence of one another; there is more of the marvelous (*θαυμαστόν*) in them then than if they happened of themselves or by mere chance.

Dennis was particularly emphatic in his insistence that surprise must accompany the ridiculous: 'without surprise the Ridiculum cannot subsist.'[39]

Addison, in his well-known essay in the *Spectator* No. 62, decided that surprise is the most important essential in wit. His analysis is consistent with that of Madius, Castelvetro, Rapin, and Barrow—all of whom maintained that the more refined forms of the ridiculous should contain the unexpected. The most significant statement in Addison's essay is:

> Every resemblance in the ideas is not that which we call wit, unless it be such a one that gives delight and surprise to the reader. These two properties seem essential to wit, more particularly the last of them.

Henry Fielding, who was himself a master of comedy in both dramatic and narrative form, also found that surprise is an important element in the laughable. Fielding gave Ben Jonson credit for best illustrating the use of comic affectation, which is actually incongruity attended by surprise. In his preface to *Joseph Andrews,* Fielding wrote as follows:

> From the discovery of this affectation arises the Ridiculous, which always strikes the reader with surprise and pleasure; and that in a higher and stronger degree when the affectation arises from hypocrisy than when from vanity; for to discover any one to be the reverse of what he affects is more surprising, and consequently more ridiculous, than to find him a little deficient in the quality he desires the reputation of. I might observe that our Ben Jonson, who of all men understood the Ridiculous the best, hath chiefly used the hypocritical affectation.

12.

In the eighteenth century and throughout the nineteenth the idea of incongruity dominated theories of the laughable. Incongruity, to be sure, implies the unexpected; it implies a surprising contrast between the familiar and the unfamiliar or between better and worse qualities. Mark Akenside emphasized the contrast in ridiculous objects between admirable and ugly qualities. In a note on his own poem, *Pleasures of the Imagination* (3.248), first published in 1744, he commented as follows:

> That which makes objects ridiculous is some ground of admiration or esteem connected with other more general circumstances comparatively worthless or deformed; or it is some circumstance of turpitude or deformity connected with what is in general excellent or beautiful.

James Beattie, whose Essay on Laughter and Ludicrous Composition established him as an authority on the ridiculous, found Akenside's analysis valuable, and his own theory is similar:

> Laughter often arises from the discovery of unexpected likeness between objects apparently dissimilar: and the greater the apparent dissimilitude, and new-discovered resemblance, the greater will be the surprise attending the discovery, the more striking the opposition of contrariety and relation, and the more lively the risible emotion.[40]

'May we not, then, set it down,' concluded Beattie, 'as a character of ludicrous absurdity, that it is in some degree *new and surprising.*'[41]

Lord Kames' popular *Elements of Criticism,* first published in 1762, had much

[39] Ibid., 1.224.

[40] *Essays,* Third Edition (London, 1779) 340.

[41] Ibid., 389.

to say about the ridiculous, and the author's conclusion was that laughter chiefly arises from impropriety and incongruity.[42] The most fully developed theory of the ridiculous during the eighteenth century, however, came from George Campbell, whose *Philosophy of Rhetoric* (1776) was long a very influential book. Campbell started with Aristotle's concept of the ridiculous, which, he believed, suggests an 'incongruous combination in manners where there is nothing either calamitous or destructive.'[43] He, too, found that surprise plays a major role in wit, but his notion of surprise differed somewhat, perhaps, from the *admiratio* of Madius and the 'surprise' of Dennis:

> It is the design of wit to excite in the mind an agreeable surprise, and that arising, not from any thing marvelous in the subject, but solely from the imagery she employs, or the strange assemblage of related ideas presented to the mind.[44]

Campbell may have been influenced by Dr. Johnson's criticism of the metaphysical poets in his Life of Cowley, for Campbell thought of wit as the revelation of an unexpected similarity between objects which appear at first sight dissimilar and heterogeneous. His illustrations, many of them excellent, are not taken from the metaphysical poets, however, but mostly from Butler and Pope. Novelty and surprise are naturally paramount in the reconcilement of these seeming contradictions. Campbell's theory may be condensed as follows: Wit and humor provoke laughter by connecting 'objects the most dissimilar and heterogeneous' by an 'incongruous affinity.'[45] This theory goes back to Aristotle, and it anticipates the theory and practice of many a twentieth-century poet and critic.

[42] See chapters 7, 10, 12, 13.
[43] *Philosophy of Rhetoric* (London, 1776) 1.87.
[44] Ibid., 1.42.
[45] Ibid., 1.67.

Thomas Twining, one of the better known English translators of Aristotle's *Poetics,* accepted the doctrines of Kames and Campbell; he, too, interpreted Aristotle's brief remarks on the ridiculous as pointing toward incongruity.[46] Hazlitt, who quoted Isaac Barrow with approval, believed that the essence of laughter lies in the incongruous and found that the unexpected plays a major role.[47] Leigh Hunt, whose essay on *Wit and Humor* was once very popular, neatly summed up the theory in a single statement: 'Our surprise is the consequence of a sudden and agreeable perception of the incongruous.'[48] The philosopher Schopenhauer also upheld the theory that incongruity is the cause of laughter: 'The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation.'[49] The greater and more unexpected this incongruity appears, the more violent is the laughter. One of Schopenhauer's numerous illustrations is an epitaph on a doctor which read: 'Here lies he like a hero, and those he has slain lie around him.'[50] James Sully, whose *Essay on Laughter* (1902) was a standard English work during the first quarter of the twentieth century, presented a history of theories of the laughable. Though he sadly neglected Cicero and Quintilian, he did consider Aristotle's contribution and he had evidently made a careful study of the numerous German theories that flourished throughout the nineteenth century. Sully maintained that the importance of surprise has been exaggerated, but his own

[46] See *Aristotle's Treatise on Poetry* (London, 1789) 213-8.
[47] 'On Wit and Humor,' in *English Comic Writers* (1819).
[48] *Wit and Humor,* Second Edition (London, 1848) 8.
[49] *The World as Will and Idea* (London, 1891) 1.76.
[50] Ibid., 2.273.

examples of the laughable more often than not illustrate our pleasure in surprise.

13

In 1928, Professor Donald Hayworth attempted a revaluation of modern theories of laughter from Descartes and Hobbes to the present day.[51] He virtually dismissed all biological explanations as still unsatisfactory and fell back upon the examination of laughter as a social phenomenon. In his own conception, Professor Hayworth was apparently most attracted by the theory of incongruity attended by surprise. Such a theory squares with his main psychological conclusion that laughter accompanies a sudden transition from tension to a realization of safety.

In the main, the theory of the ridiculous from Aristotle through the Renaissance to the present day has been an intellectual theory. Aristotle's suggestive remarks in the *Poetics* and *Rhetoric* on laughter and on witty sayings were not calculated to encourage the belly-laugh; they pointed to an intellectual type of humor. Cicero also had in mind a gentlemanly kind of laughter that the aristocratic Roman orator might use with propriety. The sixteenth century, at least its writers, pretty consistently disapproved of the broad Aristophanic humor of the Old Comedy and preferred the intellectual comedy of Terence to the slap-stick of Plautus. Consequently the nearest approach to common ground among the many theories of the laughable that have appeared in Western Europe during the past two centuries or more lies in the element of surprise or the unexpected, which is characteristic of wit and intellectual comedy. As Professor Lane Cooper, whose amplification of the *Tractatus Coislinianus* offers numerous illustrations of the laughable from a variety of writers ancient and modern, says: 'Deception and surprise are, strictly considered, *the* sources of laughter *par excellence*, and underlie all others.'[52]

[51] The Social Origin and Function of Laughter, *Psychological Review* 35. (1928).367-384.

[52] *An Aristotelian Theory of Comedy* (New York, 1922) 249.

THE POSTWAR THEATRE IN FRANCE: LOOKS AND TENDENCIES

Henry Schnitzler

> Le théâtre est toujours le secrétion d'une civilization; la société, dans sa forme actuelle, a le théâtre qu'elle mérite, car l'art est la fleur et le fruit de la politique.
>
> —Louis Jouvet, *Réflexions du Comédien*, 234.

IN FRANCE the continuity of theatrical life was never completely interrupted by the turbulent events of recent years. To be sure, dramatic art was forced to submit to the orders of Nazi occupation authorities; many playwrights and actors, temporarily silenced, joined the underground movement or left their country. Louis Jouvet, for instance, accompanied by a group of devoted actors and technicians, toured the Latin American countries for four years rather than give in for a single day to the Vichy Government or the Gestapo. However, not only did the theatres in Paris continue to operate but dramatic activity spread to the provinces, especially to the 'unoccupied' zone, where the theatre invigorated by numerous traveling companies seems to have been distinguished by a remarkable spirit of experimentation and a firm determination to break away from the conventions of a past whose last vestiges were disappearing before everyone's eyes.

1

Recent developments are reflected in a considerable number of highly interesting books, pamphlets, and magazines, most of them published after the liberation of France. A brief survey such as this can only examine some of the more significant publications and attempt a summary analysis of the tendencies which aim at a re-vitalization of the French theatre.

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In France books dealing with all aspects of the theatre have always been abundant. In past centuries their authors were seldom men belonging to the theatrical profession but mostly writers, historians, critics, or journalists. Yet, ever since Jacques Copeau in 1913 founded the *Théâtre du Vieux-Colombier,* it has been the good fortune of the French stage to count among its foremost artists men of authentic culture, widely read and highly educated. Endowed with an ability to express in writing the principles which guided their practical efforts, they know how to combine solid craftsmanship with extensive historical and theoretical knowledge. Some of the most stimulating and influential theorists of the contemporary stage may therefore be found among its most distinguished actors, directors, and designers.

'It is not too much to state that the present theatre, with very rare exceptions, comes directly from Jacques Copeau.' Thus Raymond Cogniat, one of the critical observers of the war-time theatre. Consequently, it would seem appropriate to begin this survey by summing up a small pamphlet written by Copeau during the war, *Le théâtre populaire.*[1] Like the renowned director's previous writings, it is designed to awaken the French stage to an awareness of its inherited mission. Addressed to the youth of France, its lucid sentences con-

[1] Presses Universitaires de France, Collection 'Bibliothèque du Peuple' (Paris, 1942) vol. 1.

jure up the ideal vision of a theatre which would truly represent a reborn nation. Copeau wishes to stimulate writers and actors toward a realization of their cultural responsibilities. He pleads for a people's theatre, 'a theatre for the masses, accessible to all through the nature of its repertory as well as through the low cost of admission. A theatre of culture. A theatre of faith. . . .' He sees the beginnings of such a theatre in the numerous open-air performances and in the traveling companies of young actors, both conspicuous features of the French theatre during the war. Copeau's little book states with eloquent simplicity the project of a genuinely democratic theatre.

In *Prestiges et perspectives du théâtre français. Quatre ans de tournée en Amérique Latine, 1941-1945*,[2] Louis Jouvet, possibly the most influential among Copeau's disciples, gives an account of his 'dramatic Odyssey,' as he calls the four years of his and his company's voluntary exile. With engaging modesty he tells of the trying difficulties and hardships encountered during their adventurous trip; with pride he speaks of the triumphant success and the cordial reception which rewarded the loyalty and tenacity of his courageous companions. Visiting fifteen countries, traveling with the complete equipment for twenty days, they gave 376 performances, acquainting eager audiences with works by Molière, Beaumarchais, Claudel, Giraudoux, and Jules Romains. Jouvet concludes with a plea for the restoration of the traditional values of the French stage and with the appeal to face the urgent task of reconstruction with responsibility and idealism. During his stay in Brazil, the actor-manager found the time to rewrite his *Réflexions du Comédien*, previously published in 1938,[3] now issued in an enlarged version.[4] The first portion of this collection of essays contains studies of Beaumarchais, Victor Hugo, and Henri Becque. The three dramatists are seen through the eyes of one who as actor and director has become intimately acquainted with the theatrical values of their work. The second portion is taken up with valid discussions of various problems of the stage. Jouvet points out the necessity of re-establishing the close contact between actor and audience, so ideally realized by the Greeks and Elizabethans but lost in the conventional theatre buildings of modern times; he analyzes in a memorable passage the intricate business of directing; he comments upon the complex and not always pleasant problems of show-'business'; on several pungent pages he sketches a priceless portrait of the irresponsible, greedy, uneducated, commercial manager. Whether he writes as literary critic, as historian, or as practical man of the theatre, one is invariably aware of the alert and cultured mind which has created this stimulating and refreshing book. Jouvet, although one of the foremost innovators of the contemporary stage, has always been conscious of what theatrical tradition means, the tradition not only of literary values but also of sound craftsmanship. This consciousness, no doubt, prompted him to take part in the publication of the first complete manual of stagecraft ever written, Nicola Sabbattini's *Pratique pour fabriquer scènes et machines de théâtre*, (1637/38). Aside from collaborating in the translation by Marie and Renée Canavaggia, Jouvet contributed a spirited introduction, evaluating the historical significance of Sabbattini's work and reviewing the func-

[2] Gallimard (Paris, 1945).

[3] Editions de la Nouvelle Revue Critique (Paris, 1938).

[4] Americ-Edit (Rio de Janeiro, 1941).

tion of scenery and machinery within the whole of any theatrical production.[5]

Charles Dullin, also one of Copeau's pupils, has established a high reputation as one of the boldest experimenters in the French theatre. His *Souvenirs et notes de travail d'un acteur*[6] are delightful as a human document and invaluable as a practical guide for teachers and students of acting. The first part of this unassuming book is autobiographical. Dullin recalls his childhood in the mountains of Savoy; his first theatrical impressions; his apprenticeship in the old stock companies where he learned his *métier*—the actor's craft—and the solid elements of a tradition. He tells of his struggle to get rid of the 'yoke of naturalism'; of his search for an acting style based as much on rhythm and movement, on bodily expression and plasticity as on inner sincerity and truth. He states how much he has been inspired by two traditional theatre forms, the *Comedia dell'Arte* and the Asiatic stage, both unrealistic, both founded on a clearly defined style, both emphasizing bodily expressiveness. The second part, *Conseils à un jeune élève*, outlines Dullin's educational method; it is one of the most important contributions to this controversial subject. Like Stanislavsky but in no way dependent on the Russian director's famous 'system'—Stanislavsky's book on acting has not yet been translated into French—he pleads for inner truth as the basis of creative acting; he indicates the usefulness of improvisation in theatrical training; he unequivocally states that the actor must 'live his part.' Dullin is, however, on wholly original ground when he describes his use of the mask for educational purposes. An actor wearing a mask is forced to concentrate upon and to develop the expressiveness of his body—a quality essential for the acting style Dullin has so consistently employed. What makes the *Souvenirs et notes de travail* so impressive is not only their value as a manual of acting but their author's devoted and humble attitude toward his art. Dullin knows that the actor's career is 'a life of struggle, glorious and often miserable'; he has lived this life, and it is with penetration and insight that he now sets forth his artistic credo.

The career of Gaston Baty—historian, esthetician, manager, director—influential as well as controversial, has taken a surprising turn. Baty is said to have withdrawn from the stage of living actors in order to devote himself entirely to the marionette theatre. His profound interest in this type of theatrical art became apparent years ago when in two successive volumes he published part of the repertory of the Lyon puppet stage. He has now added a third volume, *Trois p'tits tours et puis s'en vont . . .*,[7] containing plays performed by suburban marionette theatres between 1800 and 1890, with valuable information on their history and techniques. Students of French drama may be surprised to find among the authors of these puppet plays the notorious provider of melodramas, Guilbert de Pixérécourt.

Gaston Baty's pupil, A. C. Gervais, has published one of the best books on directing, *Propos sur la mise en scène*.[8] A brief but excellent outline of the historical evolution of the director's job gives him an opportunity to state certain principles which have determined theatrical art at any period. He then publishes a most interesting collection of opinions on the director's function in the theatre. Since Gervais' contributors include such men as Baty, Jouvet, Copeau, René Ro-

[5] Ides et Calendes (Neuchatel, 1942).
[6] O. Lieutier (Paris, 1946).
[7] O. Lieutier (Paris, 1942).
[8] Editions Françaises Nouvelles (Grenoble, 1943).

cher, Léon Chancerel, Dullin, this portion provides stimulating reading. With striking and gratifying unanimity, directors and dramatists, actors and designers, critics and journalists declare that the center of every production must be the author's text. The director is to be the playwright's servant. His job is one of interpretation. There is only one true creator in the theatre—the dramatist. In the book's last part, Gervais presents his own principles which follow closely those of his contributors. In a concluding chapter he discusses the technical elements upon which the director's work is founded. *Propos sur la mise en scène* is valuable not merely for every director but also for every layman interested in the modern theatre.

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Problems of directing are also the main subject of a book by André Boll, author of numerous popularizing works on the history of the arts, of literature, and of the theatre, and a distinguished stage designer besides. *La Mise en scène contemporaine; son évolution*[9] deals with the developments which have led to modern ideas of production and stage design, emphasizing the anti-naturalistic tendency of the contemporary French stage. Boll then discusses topics such as the director's function, agreeing with the attitude taken by the contributors to Gervais' book; the possibility of rejuvenating the classics; the problem of opera in our time. Like Copeau, he is particularly interested in the recent revival of open-air performances which he too hails as omens of a popular theatre. Like Jouvet, he challenges the Government to assume a greater responsibility in using the theatre as a cultural and educational force. Boll's vivid, often sharply polemic style is put to good use in his pamphlet, *La grande pitié du théâtre lyrique.*[10] Pleading for a radical reconsideration of operatic staging methods, Boll condemns empty academism and thoughtless routine which have hampered the development of musical drama. New ideas and, above all, a theatrical education based on modern principles are urgently needed, so the author claims, if opera is to play a vital part in French culture. Here again, the State is challenged to assume the main responsibility.

Jan Doat, one of the younger French directors, is represented by two pamphlets, both reflecting dominant trends of the post-war theatre. *L'expression corporelle du comédien*[11] describes exercises designed to make the actor's body relaxed, pliable, and expressive; a separate chapter is concerned with the use of masks in theatrical training, so convincingly advocated by Dullin. In *Architecture et décors de théâtre,*[12] Doat presents, aside from giving an elementary survey of historic stage forms, sketches by three architects—J. A. Carlotti, Jacques Meunier, R. Ratignier—primarily suited for open-air performances of traveling companies. Their variety is as impressive as their simplicity and flexibility. Projects such as these prove that the French stage is indeed trying to move away from the conventions of the *boulevard* toward a popular, decentralized theatre.

A major publication likely to become a standard work in the field of stagecraft is *Traité de Scénographie,* by Pierre Sonrel.[13] The subtitle gives an idea of the plan and scope of this important work: 'Evolution of scenic material; inventory and execution of modern scenic

[9] Editions de la Nouvelle Revue Critique, Collection 'Choses et Gens de Théâtre' (Paris, 1944).

[10] Editions France-Empire (Paris, 1946).

[11] Editions Françaises Nouvelles (Grenoble, 1944).

[12] Editions Françaises Nouvelles (Grenoble 1942).

[13] O. Lieutier (Paris, 1943).

material; technique of the setting up of scenery; theatrical perspective; other stage forms now in use.' Whether Sonrel describes the Italian stage of the 17th century with its complex mechanical devices, whether he deals with 19th century developments of theatre machinery, whether he discusses the most recent productions of his compatriots Baty, Jouvet, and Dullin, whether he reproduces blueprints for modern open-air performances, he always succeeds splendidly in making the reader understand how these manifold stage forms actually function. Eighteenth century etchings as well as 19th century photographs come to life, as it were, in the excellent sketches which form an essential feature of this original work. Sonrel's book is bound to become indispensable for historians and practitioners of the theatre alike. It is gratifying to know that an English translation of this uniquely complete manual of stagecraft will be published in the near future.[14]

3

Space permits only a cursory listing of a few books of equal interest and dealing with a wide variety of topics. Above all must be mentioned Pierre Brisson's *Molière; sa vie dan ses oeuvres,*[15] one of the most penetrating studies of the great dramatist; and the same author's *Le théâtre des années folles,*[16] a brilliant and comprehensive study of French drama and theatre between two World Wars, superbly written by a critic of rare wit and acumen. Two books are devoted to a study of the individual artists whose work has most decidedly influenced the contemporary stage in France. Marcel Raymond's *Le jeu retrouvé*[17] provides the most complete history of the theatrical period which was ushered in by Copeau's momentous appearance in 1913. Jean Hort's *Les théâtres du Cartel*[18] evaluates the achievement of the four most significant among Copeau's followers: Pitoeff, Baty, Jouvet, Dullin. Two major works, both included in the *Bibliothèque de la Société des Historiens du Théâtre*, both fully documented and illustrated, contribute substantially to the growing body of scholarly studies in the field of theatre history. In *Les origines italiennes de l'architecture théâtrale moderne,*[19] Helène Leclerc traces the evolution from the 16th to the 18th century of stage and auditorium, studying the functional aspects of both in terms of their relation to drama and society of the period. Xavier de Courville has written the biography of *Luigi Riccoboni dit Lélio,*[20] one of the celebrated actors of his time as well as a dramatist, director, historian, and reformer of the stage, whose didactic poem *Dell'Arte Rappresentativa* (1728) stated for the first time that the actor must 'live his part,' thereby touching off the controversy later taken up by Diderot and carried on to our own day.

I cannot conclude this list without at least mentioning a book to which justice could not be done within a brief survey: *L'essence du théâtre,* by Henri Gouhier.[21] Based on an intimate and extensive knowledge of all aspects of dramatic art, this is no less than the first comprehensive and systematic esthetic theory of the theatre written in our time. As such, Gouhier's treatise is of capital importance.

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The tendencies apparent in these books embody a program aiming at a

[14] Dennis Dobson, Ltd. (London).
[15] Gallimard (Paris, 1942).
[16] Editions du Milieu du Monde, Collection 'Bilans' (Genève, 1943) vol. 1.
[17] Editions L'Arbre (Montreal, 1943).
[18] Skira (Genève, 1944).
[19] Droz (Paris, 1946).
[20] Droz (Paris 1943-1945) 3 vols.
[21] Plon, Collection 'Présences' (Paris, 1943).

theatre in many ways different from that of prewar France. Not that all points of this program are necessarily new. But even those which had been voiced before are now presented with more urgency and more consistency than in the past. A brief summary of the evidence leads to the following conclusions:

1. The dramatist is emphatically restored as the only creative force in the theatre. All elements of production such as acting, scenery, costumes, lighting, sound, and music are regarded as mere means to achieve a faithful interpretation of the playwright's vision.

2. The function of the director is being redefined. He must aim at a synthesis of all theatrical elements without permitting any of them to predominate and thereby hamper the artistic unity of the whole production. The director must serve the playwright as faithfully as possible without indulging in feats of virtuoso directing which might distort the play's meaning.

3. A new style is sought not only in playwriting but also in acting. One of the most conspicuous tendencies voiced in all recent discussions of dramatic art, is a pronounced anti-realism. Antoine's achievement, revolutionary in its day, is now regarded as an esthetic fallacy and is unanimously denounced as an error. The term *Théâtre Libre* has become the symbol of a dead past.

4. The condemnation of realism—a veritable *leitmotif* of current French theatre esthetics—leads to a reconsideration of physical stage conditions. The principle of the conventional picture-frame stage, partly discarded by Copeau in his *Théâtre du Vieux-Colombier,* is once more seriously questioned. Various projects aiming at a more intimate contact between actor and audience are being advanced, all implying a non-illusionistic, frankly theatrical conception of the theatre.

5. The theatre is to be decentralized. The provincial stages, hitherto largely neglected, are given considerable attention in line with plans for a democratic, popular theatre which will bring dramatic fare of high quality, but at low cost, to the entire nation.

6. As against the individualistic, psychological tendency predominant in French drama of past centuries, the communal values of dramatic art are emphasized. One lays stress upon the social function of the stage and upon the collective character of the theatrical experience.

7. The State is called upon to be aware of and responsible for the use of the theatre as a medium of education in the broadest sense of the term.

It is impossible at this time to determine to what extent these ideas have affected actual theatre practice, or to what degree the reforms they imply have been carried out. Yet there can be no doubt that the serious concern with theatrical problems will at least be a stimulant toward further discussion and experimentation. At any rate, the appearance of such books as have been examined here and the emergence of playwrights like Jean Anouilh, Armand Salacrou, Albert Camus, Jean-Paul Sartre testify to the unceasing vitality of the French theatre.

EXPERIMENTAL RESEARCH IN GROUP DISCUSSION

Milton Dickens and Marguerite Heffernan

Introduction

THIS paper will attempt to answer the question: What is the current status of experimental research in the field of group and public discussion?

The writers have found three earlier published surveys of experimental research in discussion. The pioneering survey is that of Dashiell.[1] Dashiell reports that the earliest experimental study, bearing directly upon group discussion, is that of Bekhterev and de Lange whose results were published in 1924. Dashiell summarizes and evaluates fifteen investigators: Bekhterev, Jenness, Watson, Carr, Gordon, South, Shaw, Jones, Spence, Bane, Dashiell, Munsterberg, Burtt, Marston, and Barton.[2] A second summary is that of Murphy, Murphy, and Newcomb,[3] which adds no new experiments to those covered by Dashiell but which does offer another useful set of evaluative comments. A third summary, more limited in scope and purpose, is that of Timmons.[4] Timmons also reviews most of the fifteen experiments covered by Dashiell, and adds several later ones.

Since these surveys have served as a stimulus and guide for subsequent research, it seems useful to attempt to bring the matter up to date. Therefore, the writers have undertaken to bring together and evaluate experimental work in discussion for the period 1934-1946. All the customary speech and psychology indexes and bibliographies have been scanned. Since space limitations will not permit summary and criticism of each study separately,[5] this paper will be restricted to an 'over-all' description and evaluation, stressing general trends or other features characteristic of the field as a whole, and illustrated by occasional details from individual studies.

Extent of Experimental Research in Discussion

Since experimental work in group discussion is a relative newcomer to the fold of scientific method, it is scarcely surprising that Dashiell and others were able to find but fifteen studies for the decade 1924-1934. However, it may surprise many who have been working in the field to learn that the number of studies which might be classified as experimental is, for the period 1934 to 1946, only twenty-eight. These twenty-eight have been reported as follows: in 1934, Wrightstone; 1935, Black, Millson; 1936, Gerberich and Warner; 1937, Gur-

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[1] J. F. Dashiell, Experimental Studies of the Influence of Social Situations on the Behavior of Individual Human Adults, *A Handbook of Social Psychology*, ed. Carl Murchinson (Worcester, Massachusetts, 1935) 1097-1158.

[2] Ibid. To save space, readers are referred to Dashiell's bibliography for sources of these fifteen studies. Likewise, when any of these fifteen studies are referred to subsequently in the text of this paper, they will be identified by investigators' names only, and it will be understood that in all such instances the references are to Dashiell.

[3] Gardner Murphy, Lois Barclay Murphy, and Theodore M. Newcomb, *Experimental Social Psychology* (1937) 686-739.

[4] William M. Timmons, Discussion, Debating, and Research, QJS 27 (1941).415-21.

[5] The task of summarizing and evaluating all the studies individually, as well as collectively, has recently been completed by Marguerite Heffernan in A Survey of Experimental Research in Group Discussion. Unpublished M.A. thesis, University of Southern California, 1948.

nee; 1938, Simpson, Thorndike (two studies); 1939, Johnson, Miller, Mimms, Timmons, Zeleny; 1940, McEvoy, Zeleny; 1941, Robinson, Foster, Kearney, Monson, Timmons, Gulley, Phelps, Phifer; 1942, Des Jarlais; 1944, Ewing; 1946, Keltner, Giffin, Rickard.[6] The distribution by dates indicates the extent to which the war interrupted research in group discussion.

Psychology and Speech Emphases

All fifteen of the earlier studies reported by Dashiell appear to have been by psychologists. Of the twenty-eight recent investigators, however, only about five seem to come primarily from the field of psychology. The remaining twenty-some studies are from the field of speech or are reported by those with combined speech-psychology background. Viewed in perspective, it is probably fair to say that the lead in research in group discussion during the years 1934-1946 shifted from the field of psychology to that of speech.

Certain general criticisms may be made of the experimentation by psychologists without practical experience in discussion. They tend to set up experimental discussion situations which are artificial and 'unlifelike.' They tend to concentrate attention upon *effects* of discussion, overlooking the discussion process itself. Some of them, in fact, refer so briefly to the actual discussion part of their experiments as to make one wonder what really went on in the name of group discussion. They tend to stress the quantitative aspects of their studies to such an extent that some of them might be most accurately described as statistical exercises.

[6] Complete citations for these twenty-eight studies are listed at the end. It will be understood that reference is to the appropriate item in this list whenever specific studies are mentioned subsequently in the text.

At the same time, certain general criticisms may be made of experimentation by speech students. Some have merely sought to 'ape' the earlier psychological studies. Some have shown a naive reliance upon such techniques as personality inventories. And some show a serious lack of scientific rigor. Thus, the experimental design may be faulty, the variables loosely controlled, the statistical treatment inadequate. Worst of all, a few studies clearly appear to have been motivated by an intention to 'prove' a predetermined conclusion.

In general, it may be recommended that future studies be conducted by persons having adequate experience in leading and participating in various actual discussion situations, and scientific training in setting up and controlling procedures for inter-individual behavior experiments. When such combined training is lacking, it might be suggested that joint programs be set up in which one or more persons from each field work in cooperation.

Numbers and Types of Subjects Used in Discussion Research

It is encouraging to note that in most experiments adequate numbers of subjects were used. Although some do not report exact number of subjects, a fairly accurate estimate seems possible in most cases. Adding together all those reporting exact figures, and conservatively estimating the rest, it may be reported that over ten thousand individuals participated in the forty-three studies combined.

Further analysis, however, reveals that ninety-odd per cent of these subjects were students, either college or high school. This immediately raises the question: How valid and reliable are results obtained with student groups (usually tested in classroom situations) as applied to non-student groups in non-school

situations? It may be hoped that future experimenters will be encouraged to go off-campus and to tap other sources for subjects. Until this is done, there is danger that almost the entire bulk of research will be limited in its application to academic situations.

Topics Used in Discussion Research

A review of all forty-three studies shows that some interesting progress has been made in the kind of discussion-topics used. The earliest students tended to select topics of a remarkably unrealistic type, such as the length of time between taps on a table, the probable number of dots on a card, or the number of beans in a bottle. Other students began to try puzzle solving, algebra problems, mock jury testimony, and the like. All such topics involve questions of fact. Naturally, experimenters would prefer this type since there is a 'right' answer, and degrees of 'wrongness' can be measured and manipulated statistically.

It is difficult to measure quantitative results of progress on a topic where questions of opinion are used because usually there is no 'right' answer. Nevertheless, this problem must be solved if experimentation is to become valid and significant; and some recent workers have devised ingenious procedures for tackling the dilemma. In general, it may be observed that recent experimenters no longer hesitate to try questions of opinion in which the emotion and irrationality of practical discussions play their parts. Topics such as capital punishment, marriage, or subsidization of football are now common.

Types of Discussion Experimentally Studied

Many experimenters are not clear in their reports as to just what was done and how it was done during the discussion phase of their experiments. Some appear to have attached little importance to the control of such variables as physical set-up, advance arrangements, selection of chairmen, instructions to group, and especially the set of rules (written, spoken, or implied) by which the discussion proceeded. Consequently, such experimenters speak ingenuously of having tested 'the' discussion method, seemingly unaware that there are numerous discussion forms. It may, therefore, be hoped that future students will report having used 'a' discussion method, will qualify their conclusions accordingly, and will describe precisely the particular discussion procedures used.

Most studies done thus far have employed some variation of what may be roughly described as learning group or problem-solving group forms. Both of these areas with their various appropriate discussion forms need additional study. At least three other areas have as yet scarcely been touched. First, there are the conversation forms in which there is no specified chairman or topic. Second, there are the question groups, including open forums. The fact that electrical transcriptions of many programs of *America's Town Meeting of the Air* are available to students, suggests a ready source of vital and appropriate data. Third, there are the joint-action groups, including discussions which take place in business meetings of clubs, city councils, legislatures, conventions, etc. It thus becomes apparent that there are many research 'gaps' from the standpoint of discussion types which should challenge future workers.

Aspects of Discussion Experimentally Studied

Bekhterev, assisted by de Lange, attempted to measure the effects of group discussion for problem solving as compared with individuals thinking alone. This pioneer effort stimulated further

investigations of the same basic problem, including studies by Jenness, Watson, Gordon, Shaw, Barton, Gurnee, and Thorndike. Typical conclusions which seem fairly well established by these studies might include: 1. After discussion, extreme judgments tend to draw in toward a middle ground. 2. After discussion, judgments tend to improve in accuracy or correctness. 3. A great deal of influence upon an individual's judgment is exerted by knowledge of how the majority stands. 4. Right answers tend to be held more tenaciously than wrong ones, under same conditions of majority. 5. Group superiority is greater in dealing with problems permitting a greater range of response.

The work of the several foregoing experimenters represents the largest cluster of studies around one basic problem. It might be concluded that, although additional work needs to be done, the problem of comparing group with individual solutions to questions of fact has been more thoroughly explored than any other in the field of group discussion. Several other clusters of studies may next be reviewed.

Munsterberg, Burtt, Marston, and Dashiell have experimented with mock-jury situations. There is evidence that a jury report, unanimously agreed upon by means of group discussion, tends to be more accurate but less complete than that of any witness or any one juror.

Jones, Spence, Bane, Gerberich and Warner, and Rickard sought to compare 'lecture' with 'discussion' for teaching effectiveness. Their results vary and in some respects appear contradictory. Probably more work needs to be done on the problem with careful control of such variables as the comparative skills of a given teacher as a lecturer and as a discussion leader, types of subject matter, maturity of students, etc.

Wrightstone, Black and Powers, Johnson, Miller, and Ewing have explored possibilities of discussion as a teaching device from several other points of view. In general, their work suggests that discussion is no panacea but that, in certain circumstances, it can be a valuable teaching device. A continued and systematic attack upon the problem of when and how to use discussion in the classroom seems indicated.

Simpson, Robinson, Timmons, and Des Jarlais provide an extensive body of data dealing with measurements of attitude changes during group discussion. In general, these studies show that the probability of attitude changes during discussion will depend upon the subjects, the topics, and the specific attitudes involved. They provide some distinctive techniques for attitude measurement. They contain a lengthy list of tentative conclusions which should challenge future students to continue research upon this highly complicated and fertile experimental area.

Millson, Monson, Phelps, and Gulley have attempted to compare 'discussion' with 'debate.' The results are confusing. Probably this is due to the fact that all four studies involve serious weaknesses in experimental design and techniques.

In two reported studies, Zeleny makes a good start on the problem of evaluating and selecting group leaders.

McEvoy, Foster, and Kearney performed a related series of studies drawn from transcribed records of forty-five controlled discussions. McEvoy tackled the problem of trying to analyze the nature of the discussion process *per se*. Carr appears to have been the only previous worker to concentrate upon this aspect. Foster attempted to devise a set of classifications by which, with a minimum number of trained judges, each speech in a discussion transcript might be sig-

nificantly rated. Kearney attempted to find a technique by which problem-solving discussions on questions of opinion might be objectively compared as to relative degrees of effectiveness. She reports preliminary success with a procedure by which the number of proposed solutions to the discussion problem are counted, and the percentage of agreement-disagreement computed.

Sensing that many discussions are doomed to failure before they even start because of errors in choosing and stating the discussion-problem, Keltner has sought to devise methods for developing skill in problem recognition and formulation. Keltner appears to stand alone in stressing this aspect of the field.

It will be noted that many major aspects of group discussion have not as yet been experimentally touched. A few examples of these 'gaps' might include: the phenomena of listening (or not-talking) during discussion, inter-active thinking, behaviors of participants before and after the discussion, effects of group size in relation to various styles of discussion, length of time without recess likely to promote maximum effectiveness, comparisons of effectiveness of various chairmanship techniques.

Techniques, Methods, and Procedures

Analysis of the forty-three studies here reviewed shows several trends relative to methods and procedures. First, some experimenters have borrowed directly some of the techniques which have proved fruitful in other fields. Thus, one notes considerable use of intelligence tests, personality inventories, attitude scales, and similar devices from the field of psychology. This is certainly a desirable practice. There is the danger, however, that students may become so anxious to do a 'safe' study that they will distort the problem to make it conform to the available techniques, thus sacrificing significance and validity for the sake of reliability. Second, there are several studies in which borrowed techniques have been deftly adapted to the peculiarities of discussion research. Simpson and Timmons illustrate this encouraging practice. Finally, there are those experimenters who have concentrated upon the invention of essentially new measuring devices: Wrightstone, Miller, McEvoy, Carr, Kearney, Foster, and Keltner, for example.

Early experimenters either kept no records at all of the discussion phase of their research or took rough notes. Dashiell secured a stenographic transcript of his 'jury' meetings but did not use the script, remarking that such materials are hard to quantify. McEvoy indicated the deficiencies of stenographic reporting, and secured a stenotypist. Kearney showed that even this method is inadequate for many purposes, and made electrical recordings on discs. Recent development of wire recording makes available a less expensive method. It seems fair to predict that most future significant research in discussion will make use of some device by which the talking is completely transcribed.

There are no ready-made techniques for manipulating data in manuscript form. As has been pointed out, several productive efforts have already been made to start their development. More such studies would constitute a vital contribution.

Electrical recordings thus far have been used only to secure accurate written transcripts. No one has yet tackled the job of analyzing such recorded discussions in terms of the spoken voice. There are few known techniques for doing so. Nevertheless, this offers a challenge to future investigators. Somehow

this variable should be isolated, and its influence upon the hearers measured.

Someday, perhaps, it will become financially practical to use talking motion pictures, thus opening up the possibilities of studying the influence of physical set-up, gestures, facial expressions, and other visual variables.

Studies, such as those of Phifer and Giffin, suggest a veritable gold mine of material in the form of electrical transcriptions of various well known radio round tables and forums. Many research problems of significance should grow out of such completely accurate and completely realistic data.

In general the 'number one' area for research at present would appear to be developing and validating new experimental techniques and procedures. Many other significant projects must await the invention of appropriate measuring instruments.

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THE RHETORIC OF JAPANESE WAR PROPAGANDA

Charles W. Lomas

THE task of the propagandist, particularly in war time, is essentially that of Aristotle's *Rhetoric*, 'discovering in the particular case the available means of persuasion.' War propaganda, like war itself, is amoral; its sole test is expediency; its end is not enlightenment, but the attainment of specific results favorable to the propagandist.

The arguments of war propagandists are drawn from facts about the status of the war and the virtues and vices of the combatants—or that version of the facts accepted as true by the propaganda target. War propagandists therefore attempt to exclude the enemy's version of the facts from the target or to discredit the enemy as a source of news in order to secure unqualified acceptance of their own story.

The change in the pattern of Japanese propaganda during the last year of the war is the record of the progressive disintegration of the 'available means of persuasion.' While Japanese propagandists were for the most part skilful manipulators of the 'available means,' they were unable to present a cogent argument to their propaganda target in the final months of the war. Their versions of the facts no longer made sense to their audience.

In this article we shall describe the changes in emphasis in Japanese propaganda as it became impossible to maintain some lines, and we shall trace in detail the changes in one of these themes during the last year of the war.

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The Media

After the first few months of the war, the Japanese possessed a virtual monopoly of the means of communication in the Western Pacific. To exploit this monopoly, Japanese propagandists used all the available channels—local mass meetings, local radio stations, local vernacular and English language newspapers, and short wave broadcasts from Japan in many languages. Local newspapers and radio stations were supplied with 'news' and comment by daily wireless Morse transmissions sent from Tokyo by Domei News Agency.

In the over-all picture, aside from Chinese dialects, the English language was by far the most important to Japanese propagandists. Early in 1944 English language voice broadcasts comprised two-thirds of Tokyo's short wave output to the Philippines, more than one-fifth of that to China, and more than one-fourth of broadcasts to Thailand (Siam). At the same time Domei was sending to the Asiatic area 37 daily transmissions in Romanized Japanese, 16 in English, and 12 in Chinese numbers code.[1]

Editors using Domei's English language service to 'Pacific Zone' are known to have been located in Manila, Bangkok, Shanghai, Hsinking (Changchun), Singapore, and Peiping. The greatest use of English was in the Philippines, where it remained the common lan-

[1] Japanese Controlled Broadcasts to Occupied Asia, *Special Report No. 53*, Propaganda Analysis Section, Office of War Information (San Francisco, 1944).

guage for Filipinos of different native tongues. It is chiefly from Domei's English language transmissions that the material of this article is derived.[2]

The Audience

It is therefore with Tokyo's English speaking audience that we are primarily concerned. Comprising only a small portion of the population, it nevertheless contained a large percentage of the most literate and influential people, particularly in the Philippines, Burma, Thailand, and China. Members of this group were educated either in American and British schools, or in native schools by American or British teachers. A substantial portion of them retained a sentimental attachment for Japan's enemies. Yet the group also contained many of the most fervent nationalists, their nationalism often developed by training in British and American history, philosophy, and literature. They were highly critical of imperialism, whether of the western or Japanese variety.

The economic ties which bound many Asiatics to western interests were offset by the possibility of personal and national profit from the expropriation of foreign capital in the event of a decisive Japanese victory.

The Speaker

Early in the war Japan's position for ethical persuasion was mixed. In Asia the Japanese had a bad reputation as aggressive imperialists. The annexation of Korea, the series of aggressions against China, and the creation of the puppet state of Manchukuo offered little assurance to Asiatic nationalists that they would profit by Japanese aid to their cause.

Nevertheless the peoples of Asia had for many years accustomed themselves to respect force. Japanese prestige was enhanced by the ease with which they drove western rulers from areas controlled by colonial powers for generations.

The early months of the war also bolstered the Japanese reputation for veracity. Imperial Headquarters communiques, with only victories to report, were usually prompt and accurate. Allied communiques, to conceal losses from the enemy, were slow and evasive. Japanese propagandists pointed out these facts and probably won a reputation for truth which considerably outlasted the period of Imperial Headquarters accuracy.

The Pattern

Japan's task, then, was to present herself to Asia as the savior of the Orient from ruthless exploitation by Anglo-American imperialism. She must appear to support local independence movements, while at the same time offering economic advantages for full-scale cooperation with Japan. Occupied Asia must appear not merely as meekly accepting Japanese 'protection,' but as enthusiastically cooperating with it.

Until the last year of the war, these aims were being promoted through intelligent selection of material and by making the most of the Japanese monopoly of the means of communication. Domei's typical daily pattern to 'Pacific Zone' included about 5000 words of strongly slanted 'news' stories, 3000 words of reports of statements by Japanese and Asiatic leaders, and 2000 words of direct comment or quoted editorials from Japanese and Asiatic pa-

[2] Japanese propagandists experienced the usual hazards of writers working in an unfamiliar language. For example on October 12, 1944, after the first American raid on Formosa, Domei reported that Formosa's Governor-General Hasegawa, then in Tokyo, emerged from Premier Koiso's residence, 'completely calm and unnerved.' Some hours later a correction was sent, changing the phrase to 'completely calm.' In spite of such lapses, however, the Japanese used English rather well.

pers. Commentaries utilized the 'facts' presented in previous transmissions.

In early 1944 basic propaganda emphases in Domei English transmissions were relatively stable, reflecting only such changes as individual news events might dictate. But by the last two months of the war the basic pattern had undergone radical alterations. The following table shows the distribution of basic emphases for May-June, 1944 (before the fall of Saipan), and for June-July, 1945 (before the atomic bomb).[3]

DISTRIBUTION OF BASIC PROPAGANDA EMPHASES JAPANESE PROPAGANDA TO OCCUPIED ASIA

MAY-JUNE 1944	BASIC PROPAGANDA EMPHASES	JUNE-JULY 1945
34%	War 'News'	22%
15%	Japanese Strength	27%
21%	Japanese Solidarity with 'Greater East Asia'	9%
7%	'Greater East Asia' Progress and Prosperity	0%
3%	Axis Strength and Solidarity	0%
14%	United Nations Material or Moral Weakness	25%
6%	United Nations Wickedness	8%
0%	Miscellaneous and Unslanted Material	9%

An examination of this table shows four striking shifts in emphasis: 1. substitution of 'glory stories' (classified under *Japanese Strength*) for factual reporting of war news; 2. complete disintegration of the *Greater East Asia* (GEA) themes; 3. a marked increase in the relative importance of *United Nations Weakness* material (a 'singing in the dark' type of propaganda); 4. appearance of unslanted news stories.

[3] The distribution of basic propaganda emphases is based on subjective judgments by OWI propaganda analysts, and detailed statistical treatment is not warranted. The table given here is intended merely to give graphic representation to the opinions formed by analysts in day to day treatment of Japanese propaganda emphases. The data presented are not to be considered as definitive measurements. Table adapted from: Japanese Propaganda to Occupied Asia, *Special Report No. 63*. Propaganda Analysis Section, OWI (San Francisco, 1945).

GREATER EAST ASIA PROPAGANDA

All of these changes reflect the collapse of the 'available means of persuasion,' but the vital relationship between shifts in emphasis and the events of the war is best illustrated by the failure of the GEA propaganda lines. Volume on GEA themes dropped from about 28 per cent of 10,000 words daily to only 9 per cent of a daily file reduced to 5000 words. In relative importance to other themes, they dropped from a strong second to a weak fourth.

The term *Greater East Asia Co-Prosperity Sphere* was invented in 1938 by the Konoye government to designate Japan's required living space in Manchuria and North China. In 1941 it was extended to include all of East Asia and the Southwestern Pacific area. Its importance to the Japanese is clear in the language of the Imperial Rescript declaring war on December 8, 1941:[4]

> To insure the stability of East Asia and to contribute to world peace is a farsighted policy which was formulated by our great illustrious predecessors and has always been the guiding principle of our empire's foreign policy.

After a diatribe against the Chungking regime in China, the rescript continued:

> Attempting the realization of their inordinate ambition to dominate the Orient, both America and Britain, giving support to the Chungking regime, have aggravated disturbances in East Asia.
>
> This trend of affairs if left unchecked would not only hamper our empire's efforts of many years for the sake of the stabilization of East Asia, but also endanger the very existence of all Asia. The situation being such as it is, all the empire for its existence and self-defense has no other recourse but to appeal to arms and to crush every obstacle in its path.

The Japanese implemented this policy militarily by the conquest of all East

[4] Text taken from Japanese broadcasts read annually on December 8, Japanese date for Pearl Harbor day.

Asia except China within a few months after the outbreak of the war. On the propaganda front, they adopted a long range program. 'Independence' on the Manchukuo model was given to Burma and the Philippines, and promised to other areas. Japanese propagandists set out to convince the people that self-government had actually been established.

To exploit these actions in their propaganda, the Japanese emphasized two main themes: 1. local communities throughout Asia were happily building a new economic and social structure under the benevolent guidance of Japan and with no thought of the return of war to their areas (GEA Progress and Prosperity); 2. practicing enlightened self-interest, local leaders were enthusiastically cooperating with Japan to bring the war to a victorious conclusion and to build a unified family of nations in East Asia under the leadership of Japan (Japanese Solidarity with GEA). The former theme was developed primarily by short items without editorial comment. The latter included some short stories, but its greater volume was made up of propaganda statements by public officials in Japan and Asia and by numerous editorials from Japanese or Asiatic newspapers or direct comment by Domei writers.

The way in which these concepts were developed may be seen by sampling typical Domei stories transmitted during the last week of November 1943:

1. GEA Progress and Prosperity

Domei reporter writes from Batavia that "everything which could have been sought for before the war seems available in shops here."

School for seamen is established in Java.

New industrial bonds will be issued to stabilize currency in China.

"President" Laurel of the Philippines announces the designation of a new speaker for the Assembly.

Philippine Assembly is considering bills to establish a central bank and issue new currency.

2. Japanese Solidarity with GEA

A council is established within the GEA ministry of the Japanese cabinet to promote trade in East Asia.

Heavy industries are being developed in Inner Mongolia to add to GEA war potential.

Indonesian youths between 14 and 25 are enrolled in the Youth Corps. Orders are given in Japanese, and special classes in the language are held nightly.

Indonesian official praises Japanese neighborhood associations and plans to inaugurate them in his country.

Japanese officials consult with Chinese in Nanking to plan ways of establishing greater cooperation.

Javanese official tells council, "We are morally indebted to Japan, and the debt must be paid."

The total impression the reader derived from all of these stories was one of steady progress under the guiding hand of benevolent Japan, whose only interest was the development of a new Asiatic system completely removed from the system of colonial exploitation practiced by Western powers. In order to maintain this type of propaganda, it was essential that the war be far removed from the target areas. When war fronts were only in the Solomons or New Guinea, it was easy to dismiss them as the Japanese did by speaking of the 'strategic advance [sic] of the Japanese forces from Guadalcanal,' or 'blood letting operations which weaken the enemy.'

GEA Progress Falters

Early in July, 1944, the Japanese were forced to admit the loss of Saipan to the American forces. The fiction of progress outside the war zones could not be maintained with the Americans sitting squarely astride the line of Japanese communications to the southern regions of the empire, and threatening the entire Japanese dominated area from Tokyo to Singapore. GEA Progress

stories dropped sharply in number and soon disappeared altogether, while Solidarity stories took on new urgency and greater length.

The change in the character of the stories typical of this period is shown by the Domei file for August 31, 1944:

1. GEA Progress and Prosperity

Javanese graduates of hygiene course leave for duty.

Art exhibit held in Manchukuo.

2. Japanese Solidarity with GEA

Japan-Germany Society is addressed by "ambassadors" of Philippines, Burma, and China. All promise cooperation with Japan and denounce Anglo-American imperialism. Germany is barely mentioned. (17 per cent of day's file.)

Premier Koiso exchanges messages with Premier Abhaiwong of Thailand, showing close relationship of only two Asiatic countries to escape western domination. (12 per cent)

Domei columnist says only successful war can assure Filipinos control of the Philippines. (7 per cent)

Emperor of Manchukuo conveys message of Japanese Emperor to his people.

Japanese officials confer with Manchukuoan officials to gain greater war production.

Japanese ambassador entertains French Indo-China officials.

Note that in these stories Japanese propagandists no longer relied on implication to carry their message across. The bulk of the wordage was devoted to direct argument, some of it disguised as news reporting, but argument none the less.

During the ensuing month of 1944, Solidarity with GEA material comprised nearly 30 per cent of Domei's daily output for Asiatic readers and listeners. Celebrations like Burmese Independence Day and the anniversary of the war in China furnished the slender thread of fact upon which Japanese propagandists wove a fabric of statements by puppets, reports of newspaper editorials, and direct comment. Asiatic rulers visited Japan; newspapers and government officials in Asia echoed Japanese praise of 'victories' in sea battles off Formosa and the Philippines; and the people of Asia were told they must join Japan in a struggle for survival.

But even as this campaign developed, the course of events was depriving the Japanese of the 'available means' of supporting it. At the time of the invasion of Leyte, Domei recorded puppet leaders throughout Asia as declaring the intention of their peoples to fight side by side with Japan. Three months later all Asia knew that the Filipinos had supported the American invaders, and when Luzon was entered by American forces, not a single voice of an Asiatic leader was reported by Domei pledging support to the Japanese. In the remaining months of the war, except for two brief flurries of activity, GEA propaganda averaged less than 10 per cent of a greatly reduced wordage in Domei's daily file.

Evaluation

It took the military pressure of the American offensive in the Philippines to expose the bankruptcy of Japanese claims of a benevolent policy toward Asia, but the Japanese themselves had laid the basis for the collapse of the illusion. A year and a half of open exploitation of Filipinos, followed by a year of 'independence' without any noticeable change of status, had ruined the effects of the flood of words about co-prosperity coming from the pens of Japanese propagandists. Even in Burma, where anti-British sentiment was very strong, the same result occurred. In March, 1945, Domei reported that the Burma National Army marched out of Rangoon to the accompaniment of Japanese plaudits to fight for 'Greater East Asia.' The entire army, led by General Aung San, promptly deserted to the British.

Moreover in Japan itself the failure of the GEA principle was apparent. Although criticism did not appear on foreign language channels, several Japanese language broadcasts were sharply critical of Japanese policy in Asia. A Domei Japanese language transmission to Europe declared on April 17, 1945, that the 'Greater East Asia Declaration [issued in November, 1943] was vainly placed on a pedestal and not a second thought was given to it. As a consequence. . . "it cries wine and sells vinegar," and provides ammunition for enemy propaganda. . . . The principles it espoused were never activated.' In a similar vein two days later Kazuhiro Kawasaki of the GEA bureau of the newspaper *Asahi Shimbun* told Japanese listeners in Asia that there was danger Japan might not be able to win the respect of China for fifty years.

The Greater East Asia Co-Prosperity Sphere collapsed because the 'available means of persuasion' simply did not exist, and no amount of verbiage from Tokyo could sustain the fiction.

On the basis of this study, certain conclusions seem warranted:

1. The failure of the Japanese propaganda machine was the failure of the available means of persuasion.

2. While the GEA propaganda lines were well conceived and verbally well executed, their divergence from the real facts as known by the propaganda target rendered them ineffective.

3. False and misleading propaganda can survive only where channels of communication are closed to the real facts. Channels of communication in wartime may be forcibly closed or closed psychologically by discrediting the enemy as a source of news. The propagandist, however, may discredit himself by circulating 'facts' known by the audience to be untrue.

BASIC PROBLEMS IN READING SHAKESPEARE

George R. Kernodle

ESPECIALLY since the impact of Maurice Evans, John Gielgud, Laurence Olivier, and the Old Vic Players, we are turning away from the very naturalistic approach to Shakespeare and returning to a more musical, more rhetorical, more truly poetic reading of his lines. While the early twentieth century gained a certain fresh excitement from neglecting his poetry and concentrating on the quick rush of emotions, we are already tired of that approach and hungry for a more richly lyric presentation. A more rhythmic reading of the verse, properly adapting it not only to the meaning but to the subtle nuances of character and situation, will produce not singsong but a music of beauty and power.[1] B. Iden Payne has shown us all along that a clear presentation of Shakespeare's complex rhetoric and a musical rendering of his verse can seem exactly right to an audience. Many an amazed student has discovered that what has seemed obscure and dull on the printed page becomes clear and exciting when heard.

While each play—indeed, each speech and each line—has its own characteristics, yet it is possible to isolate a few basic problems common to all the plays. It should be as useful for a student to practice dealing with those problems, one at a time, as to work on separate aspects of voice or body. The musician's five-finger exercises must never show in the final concert, but he must have done them in the early stages of preparation.

The basic problems in reading Shakespeare are of three classes. The first has to do with the poetic form—the fundamental structure of the lines. The rhythm and line patterns are as powerful as the imagery in creating the lyric effect. Without them Shakespeare is low-powered prose. The second class of problems has to do with the grammatical and rhetorical form. Shakespeare is often much more compact and more complex than modern prose. Phrasing, contrast, subordination, and emphasis must be made clear with a carefully planned system of inflection and timing. Without such care Shakespeare is frequently obscure or meaningless, and at no time finds full dramatic expression. The third class of problems has to do with coloring—reading single words or whole speeches with an ever changing range of emotional attitudes. Without the coloring you have missed most of the fun and excitement of Shakespeare.

Poetic Form

In the first place, a lyric effect in reading must have one quality in common with singing—a rich use of the voice.

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[1] G. B. Shaw protested the prosaic school of reading which, for fear of singsong, ignored all of the music of Shakespeare's lines. He wrote: 'wreck that beauty by a harsh, jarring utterance, and you will make your audience wince as if you were singing Mozart out of tune. Ignore it by "avoiding singsong"—that is, ingeniously breaking the verse up so as to make it sound like prose, as the professional elocutionist prides himself on doing—and you are landed in a stilted, monstrous jargon that has not even the prosaic merit of being intelligible. . . . The right way to declaim Shakespeare is the singsong way. . . . There must be beauty of tone, expressive inflection, and infinite variety of *nuance* to sustain the fascination of the infinite monotony of the chanting.' *Dramatic Opinions*, II, 213-15. See E. J. West, G. B. S., Music, and Shakespearean Blank Verse, *University of Colorado Studies*: Series B (Studies in the Humanities), 2 (October 1945)-344-356.

If some passages call for an especially sharp projection of consonants for a vivid or angry effect, far more passages call for a prolongation of vowels—a much more sustained tone than most actors use in modern plays. The emotions are carried, not by a suppression of the voice, as in the modern 'grunt' school, but by a full clear tone which may be colored by a great deal of emotion without being tightened or squeezed off. Of course, the accented syllables will carry most of the voice tone, and the rhythm can be varied a great deal by the difference between the unaccented and accented syllables. Some passages will be very legato, with no conscious difference in pitch and little in energy, while others may be very passionate, with the unaccented syllables much lower in pitch and strength to throw a strong pulsing surge on the accented syllables. The acting in modern realistic plays has achieved some of its best effects by breaking and holding in the voice to suggest big emotions that we cannot or dare not express. For the best Shakespearean acting, the voice should be as rich and as full as the emotions themselves. As Shaw wrote to John Barrymore, the Shakespearean actor 'must do nine-tenths of his acting with his voice.'

Although Shakespeare's verse is freely varied, it is verse. That is, its main unit is a line made up of five feet. The standard foot is an iamb, an unaccented syllable leading to an accented one. After and between any variations in rhythm, the iambic returns and must be felt by both reader and hearer as the basic pace and structure of the verse. While no two feet will be exactly the same as no two unaccented syllables will be equally unimportant and no two accented syllables will have equal weight, still, unless a more important pattern prevents it, the accented syllable will get a stronger stress than the unaccented.

The five-foot meter is so important that the beginning student should try, for a few lines, pacing the accented syllables an even length of time apart, as though a metronome were giving the beat. There are many lines that can be so paced, especially in the early plays. Petruchio's rhythm is even, dignified, and legato in such lines as these in 'Taming of the Shrew,' IV, iii, 174-75:

> For 'tis the mind that makes the body rich:
> And as the sun breaks through the darkest clouds,

But he is just as regularly rhythmic in the more staccato line: III, ii, 230

> Nay, look not big, nor stamp, nor stare, nor fret:

Katherine's regular lines are smoothly dignified in her last speech:

> And place your hands below your husband's foot.

But they can be just as evenly paced when she is in a brighter, more tripping mood:

> 'Tis like you'll prove a jolly surly groom.

The iambic is more biting but just as regular in Shylock's:

> If I can catch him once upon the hip.

Of course the student will quickly find, besides definite variations in rhythm, some feet with no strong accent at all and many lines where the meaning requires now a speeding of several feet, now a pause, and now a slowing down. Whenever the meaning or a hesitation in thought or a piece of business requires a break, the line will be picked up again after the break. The five-foot iambic pattern must be recognized within all the variations.

Take the 'Wilt thou be gone' scene of 'Romeo and Juliet,' III, v—an excellent scene for practice because the mood and passion of the early dawn farewell motivate a very sustained song quality that needs a strong rhythm for its incantation. The second line,

It was the nightingale and not the lark,

will be different from modern casual remarks, not only for its impassioned, sustained tone, but because of its even pacing and because the five accented syllables are definitely there. *Was, night, gale, not lark* will come along at about the same distance apart, even if *was* is scarcely any heavier than *it* and not nearly so emphatic as *night*. (Some readers would emphasize *was*). The third line,

That pierc'd the fearful hollow of thine ear,

offers a special problem because there is no strong syllable between *hol-* and *ear*. *Thine* is not quite important enough to make a strong spondee, *thine eár;* and although *of* cannot be fully accented, yet it can be given almost the time of a foot and its vowel obscured to *-uv*—a treatment that is much clearer in Romeo's first line,

It was the lark, the herald of the morn,

where *of* must carry the time of a foot, though it cannot get a full accent. On no account must these be made four-foot lines.

Of course when a different foot is substituted for an iamb, it must be clearly read in its own rhythm. Take Romeo's line in the same scene,

Let me be ta'en, let me be put to death.

Each *let me* is a strong trochee; and the accented syllables, *let, ta'en, let, put, death* will be paced at a fairly even distance apart.

A little practice will show that a strong rhythm need not seem at all mechanical or unnatural but indeed is one of the most important means of making Shakespeare powerful and beautiful. The rhythm not only increases the empathic response but directly stirs the emotions. The hypnotist and the coxwain know the value of rhythm in sweeping the listener into unconscious, empathic response. Primitive dancers can stir up the wildest of emotions by their rhythms. Shakespeare was more subtle, but knew when to use prose and when to put his more emotional moments in verse.

While the five-foot line is the basic unit, there are also longer units involving several lines and subtle groupings within the lines that must be given careful study. The great advantage of a five-foot over a four-foot line is that it cannot break into two even halves and hence permits far greater variety and subtlety in the groupings within the line. There may be a break or a pause between any of the five feet and hence dozens of different line patterns, but the two-part and three-part line patterns are important enough to need study.

The three-part line is not so frequent but makes a forceful contrast to the two-part. It sometimes threatens to break out of the five-foot pattern by having six strong syllables. One of the most musical lines in all Shakespeare marks its three-part rhythm by both alliteration and assonance of vowels. It is Romeo's:

How silver sweet/ sound lovers' tongues/
by night.

There is no strong pause in the line, but the sensitive reader will use a pitch pattern that will slightly separate the three parts and reinforce the vowel pattern. Since *sil—* and *sweet* are both light vowels but not identical, the pitch will probably be high but changing. Where the vowels are identical as *lov—, tongues,* and *by night,* the pitch should likewise seem the same. Compare with this the rhythm in Shylock's:

I will feed fat/ the ancient grudge/
I bear him,

and the three-part grouping will be clear. The difference between a three-

part and a two-part line will be felt in two consecutive lines of Jaques in 'As You Like It':

And rail'd/on Lady Fortune/in good terms,
In good set terms,/and yet a motley fool.

The two-part pattern is much the most frequent. Sometimes there is a definite break—a caesura—but often there is only a turn, a balancing on a pivot. In both cases the reader must take care that the two parts do add together to make one whole line. The most frequent pattern of reading will have the end of the first part at a higher pitch, less final, than the end of the line. A typical line with a caesura is Viola's:

Above my fortunes, yet my state is well,

where the emphasis on *fortunes* gives a peak towards which the first part rises and from which the second part declines. Most of the lines of the willow cabin speech of Viola's in Act I, scene v, balance on one emphatic word near the center of the line: *cabin, soul, cantons, loud,* and *name.* However, two lines of that speech have no internal division but are part of an unbroken build-up to a phrase in the following line:

And make the babbling gossip of the air
Cry out "Olivia."

which cannot have a point of balance until *cry out* nor a climax until the end. Likewise the rest of the speech is one double unit, pivoting on *earth.*

Besides the many informal patterns that extend over several lines, there are some formal patterns. The rhymed couplets that often end a speech or a scene have an epigrammatic quality involving a two-line pattern. Then of course there are a few quatrains, the well-known sonnet in 'Romeo and Juliet,' and the highly patterned speeches of Puck and Oberon in 'Midsummer Night's Dream.' In many other passages the line is but one unit, balanced against other lines in an extended pattern. The longer pattern will bring out the repetition or balance between one line and the other. An excellent example is in Jaques' quotation from the fool in 'As You Like It,' II, vii, 24-27:

'Tis but an hour ago since it was nine;
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot.

But this already introduces problems of the next class.

The Grammatical and Rhetorical Form: Complex Phrasing and Emphasis

One reason Shakespeare is hard for a modern reader to understand is that many of his sentences are more complex than those we ordinarily use today and his rhetorical devices more formal. He uses balance, sequence, and much more extended effects of subordination and contrast than we expect to meet—all of which require a more elaborate and clear-cut handling of grouping and inflection than modern prose requires. Shakespeare is often very compact and elliptical, putting into a few words meanings and overtones that we would use far more words to express. But a careful, clear presentation can easily make the listener understand, even where the words are no longer familiar.

Shakespeare is inordinately fond of a pairing of key words. Sometimes it is a simple contrast of two words, sometimes a complex set of four or six or even more. These words throw light on each other and must be emphasized strongly (or subtly, as the case requires) —not only set apart from the words next them but so related to each other that the relation is clear to the hearer. The fashion for such balancing and neat double and triple rhetorical images was

set by Lyly in the prose of 'Euphues.' Shakespeare was more subtle and varied but, in his earlier plays at least, almost as fond of the neat balance as Lyly.

Portia's first long spech in 'Merchant of Venice,' I, ii, 13-29, is a tour de force of neat balances. One of the simplest is 'but a hot temper leaps o'er a cold decree,' where *hot* and *cold* must be set in sharp contrast and *temper* and *decree* will bear strong balancing emphasis. But a closer study will show that *decree* is a reference to *laws* in the previous clause, which must be emphasized to bring out the connection. In that clause *brain* and *blood* are set in contrast in a pairing marked by alliteration. Of course *leaps o'er* is such a vivid word of action that it too will get strong emphasis. Hence this one short sentence of seventeen words will have no less than eight emphasized key words, a far higher number than a comparable sentence in modern prose.

In the same speech are more complex pairings. 'So is the will of a living daughter curb'd by the will of a dead father' presents a contrast between th two meanings of the word *will*, another between *living* and *dead*, and a third between *daughter* and *father*. Again, 'I cannot choose one nor refuse none' has contrasts between *choose* and *refuse* and between *one* and *none*. At the beginning of the speech the phrase 'to do' is compared to the whole phrase 'to know what were good to do,' and both phrases must be clearly separate from the words 'if . . . were as easy as. . .' which connect them. The inflection within this longer phrase may be clear and meaningful, but so subordinated that it leaves the whole phrase a compact unbroken unit. The pairing is so complex in 'I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching' that a similar inflection pattern might be used in the two parts: *teach* in the first part and *be* in the second might be started medium voice and emphasized by force and a slight separation from the following words. Then *twenty* and *one of the twenty* would be a higher pitch, while the phrase following in each case would be much lower. Not only the emphasis but the similar inflection pattern would tie each idea in the first part to the corresponding idea in the second.

Few passages in Shakespeare have so many pairs as this, but his habit of pairing persisted and occurs in all his plays. Romeo in the farewell scene, III, v, 1-36, repeatedly contrasts his 'I must be *gone* and *live* or *stay* and *die*;' and Lady Capulet has the elaborate:

> Some grief shows much of love,
> But much of grief shows still some want of wit,

where *some* and *much* and *much* and *want* are paired, and *grief* and *love* and *grief* and *wit*. In the later plays the pairings are usually more subtle but must be just as carefully handled.

The problem of subordination is not basically different from that in modern formal prose, but it is often extended to a third or even fourth degree and hence must be made clear by more precise separation and distinction in pitch and tone quality than is necessary in the modern. If the tone of the subordinate group is clearly lower or of a different speed, rhythm, or quality, then the main thought will carry over from one part and pick up again after the parenthetical interruption. It is good practice to read separately the subject, verb, and object, to make sure the basic structure of the sentence is understood before adding the subordinate elements. Capulet's extended bark-on-the-sea metaphor has several parenthetical groups:

> For still thy eyes, which I may call the sea,
> Do ebb and flow with tears.

Here the sense must clearly carry over from *eyes* to *do ebb and flow;* hence *eyes*

and *do ebb and flow* must be strong and of nearly the same pitch and volume, while *which I may call the sea* must be of unmistakably lower and quieter tone and yet have a proper emphasis on *sea*. The other pairs 'the bark thy body is' and 'the winds, thy sighs' will be much clearer if the same higher tone is taken for *bark* and *winds* and a different tone, probably at a lower pitch, for both *body* and *sighs*. Here, as in the many other series of equivalents, it is helpful to use a different pitch and tone for each side of the equation but to use the same direction of change. Thus if A is B and C is D, then D must be different from C in the same way that B is from A. Mercutio's list of identities in the Queen Mab speech, 'Romeo and Juliet,' I, iv, 59-69, is a good set for practice.

The Prologue of 'Romeo and Juliet' has some intricate patterns. In the first sentence the sense must carry over clearly from *households* to *break* in the third line, with the three groups in between subordinated so as not to interfere with the tie-up between subject and verb. But within that long parenthesis, *where we lay our scene* is also subordinate to *in fair Verona*. Hence there must be three levels of meaning, clearly differentiated, and some actors would make it four. The actor may think it too mechanical to use four quite different pitch ranges which do not overlap for these four levels of meaning. But it is probably better to do that at first, until, after some skill in separation of different levels is achieved, more subtle means may seem clear enough.

Sequences of several groups sometimes need special care to make it clear by inflection and grouping that the first and second are not the last, that there is a climactic order, and that the last one is final. Friar Lawrence's directions to Romeo to stay in Mantua have a neat sequence of four conditions:

> till we can find a time
> To blaze your marriage, reconcile your friends,
> Beg pardon of the prince, and call thee back
> (III, iii, 150-152)—

four separate items that yet form part of a single list, ascending in intensity. The fourth item is extended by an elaborate pairing to contrast the going forth in lamentation:

> *call thee back*
> With twenty hundred thousand times more *joy*
> Than thou *went'st forth* in *lamentation*.

Romeo in the same scene has a long list of *if's* that must be read as part of one build-up to a climax:

> Wert thou as young as I, Juliet thy love,
> An hour but married, Tybalt murdered,
> Doting like me and like me banished,
> Then might'st thou speak.

Notice that even in the speed of this speech *murdered* and *banished* must still have three syllables.

These patterns of contrast, subordination, and sequence are often but the smaller units in the larger patterns of whole speeches and scenes. All the resources of pitch distinctions, subordination, and special emphasis must be used to make clear the main line of thought and pattern of the larger units. An excellent small problem is to make clear the central meaning, through several digressions and extenuations, in Cordelia's speech in 'King Lear,' I, i, 226-236.

Emotional Coloring

The third large problem in reading Shakespeare is to bring out the emotional coloring. Sometimes this is the problem of getting the right implication or the right overtone to individual words and phrases. Sometimes it involves an impersonation either of some imaginary type of character or of some person. Shakespeare is extremely fond of giving the actor a chance to do an impersonation, and some of the most vivid mo-

ments for an audience come from a full exploitation of such a chance. Often the emotional coloring involves an extended development of intense emotion through a long speech or even several speeches as the characters respond strongly to each other.

Composed of single words and short phrases, the expressions of action stand out immediately. The emotions, the thoughts constantly *leap o'er, skip, beat, pluck, hop, stumble,* and so on. Obviously these need the animation that is appropriate to the idea. Suggestive of the mood indicated are the words and phrases used for lightness, height, and ease, or for the heavier, the difficult, and the low. Romeo's:

> With love's light wings did I o'erperch these walls

must leap and soar, while his:

> More light and light, more dark and dark our woes

must shift from an ironic sense that *light* ought to mean happiness but does not to a direct expression of his dark sorrow. Hamlet's 'how weary, stale, flat and unprofitable' must be spoken with all the distaste and nausea of his feelings.

Less obvious than these but needing just as careful coloring are the concrete images, the metaphors and similes, often coming in pairs of contrasting ideas. The coloring of the voice must make clear the implication of the contrast. Hamlet thinking of the king he loved and the present king he despises alternates from warm admiration to disgust:

> So excellent a king: that was, to this,
> Hyperion to a satyr

must be read in such a way that someone with no idea what the words meant would know that Hyperion was wonderful and a satyr loathsome. To Romeo, Juliet's cheeks are so bright that in comparison the stars are shamefully dull. The sudden change in coloring of:

> The brightness of her cheek would shame those stars

is repeated in the comparison 'as daylight doth a lamp,' here *daylight* must have all the glory and admiration of Juliet's cheeks and *lamp* only low contempt.

A more extended kind of coloring is required in the impersonations of which Shakespeare is so fond. These are excellent practice for the beginner and furnish established actors some of their most remembered moments. Mercutio in the Queen Mab speech has a Roman holiday of short exaggerated impersonations, imitating, among others, the typical dainty lady, the pompous parson, and the roistering soldier. In Act III he impersonates a typical angry person entering a tavern. Salarino, in the first scene of 'Merchant of Venice,' describes two extremes of merry and sad people in lines that suggest the utmost exaggeration in body action and impersonation:

> Some that will evermore peep through their eyes
> And laugh like parrots at a bag-piper,
> And other of such vinegar aspect
> That they'll not show their teeth in way of smile,
> Though Nestor swear the jest be laughable.

In the same scene Gratiano has his quick delineation of the pompous 'Sir Oracle.'

Hotspur in his first speech in Act I, scene iii of 'I Henry IV,' shifts from indignant contempt to actual angry impersonation of the fop who could not stand the battlefield. Similar is Capulet's impatient mocking of Juliet in III, v, 177-197. After the mocking he returns to a direct threatening. In II, vii, 11-34 of 'As You Like It,' Jaques' quoting of the Fool is not only a vivid impersonation but an amazed commentary, in a cynical, mocking vein that colors the whole speech. On the gruff, sarcastic side is Cornwall's impersonation of the plain-spoken villain he takes Kent to be in 'King Lear,' II, ii, 101-110.

The neatest tour de force for a girl is Beatrice's description of wooing, wedding, and repenting in 'Much Ado About Nothing,' II, i, 72-83. Since they are at the beginning of a dance, she conceives her description in terms of three dancers; and while she is describing, she herself falls into the rhythms and movements, first of an energetic jig, then of a formal, almost waltz-like pompous *measure*, then of a jerking, jittery hobbling of a very old man—all with a sense of mischief and charming fun.

Some of the most highly colored emotional speeches are the moments when a character turns from the immediate situation and addresses his soul or the upper gods who hear. Hamlet's soliloquies, Othello's 'Put out the light,' Lear's 'O, reason not the need' and 'Come, let's away to prison' are such—combining an intensity rare in modern drama with a philosophical contemplation that goes beyond the momentary emotion. These are among the hardest speeches to do.

Far better for practice are those equally vivid speeches that grow directly out of a strong situation—a heated answer to another character. They must carry both an intense personal emotion and a projection towards the other person—arguing, pleading, insisting, cursing. One of the best is Hotspur's angry retort to Glendower in 'I Henry IV,' III, i, 127-135. It reinforces its direct anger by some vivid onomatopoeia:

> I had rather hear a brazen canstick turn'd
> Or a dry wheel grate on the axletree,

the harshness of which can scarcely be overdone to express his anger. And that is followed immediately by a contemptuous reference to *mincing poetry* which must have a tight-lipped, high, affected voice to express his biting distaste. The last line:

> 'Tis like the forc'd gait of a shuffling nag,

could well be read with the hobbled jerks of a shuffling horse.

Similar speeches of strong personal emotion are Shylock's:

> How like a fawning publican he looks,

in 'Merchant of Venice, I, iii, 42-53; and King Lear's command that Cornwall be brought forth, in II, iv, 102-120. This speech of Lear's begins with an ironic pleading that scarce hides the boiling anger underneath. Then Lear tries to relax and make excuses, but when he sees Kent in the stocks he bursts into more direct anger.

Among women's roles, Queen Katherine in 'Henry VIII' has the formal plea to her husband in II, iv, and then in III, i the quick angry conflict with Wolsey. The formal court defense of Hermione in III, ii of 'Winter's Tale' has a great deal of strong personal emotion, and so has Volumnia's plea to Coriolanus in V, iii. Less formal and more intense are Lady Macbeth's first act speeches. From the invocation 'Come you spirits . . . unsex me here' and the seductive welcome at Macbeth's return, to the proddings as his purpose falters: these need a combination of her terrible emotions and a vivid projection towards the person she is addressing. More charming are Viola's 'Make me a willow cabin at your gate' speech in I, v, 287-295 of 'Twelfth Night' or her half-incredulous, ecstatic soliloquies in III, iv, 407-419, when she thinks her brother must be alive.

The list is inexhaustible! The patterns of different emotions are as varied as the patterns of rhythm and imagery. No one pattern will give the key to all. Yet a number may be studied separately with the purpose of making clear and vivid to an audience a poetic drama that still, in spite of the fading of three and a half centuries, is the most exciting we have ever had.

NEEDED: TRANSLATIONS OF LATIN AMERICAN PLAYS

Michael V. Karnis

THE ample range of plays in English upon which American academic and civic theatres may draw includes a wide variety of translated plays. However, many speech and theatre teachers, able to acquaint themselves with European dramas, have been unable to become acquainted with Latin American drama because of our disturbing paucity of translations from Latin American scripts.

In recent years there has been an exchange of the work of advanced students for the purpose of cataloguing the most representative plays of each country and hastening their translation and production by the academic and civic theatres.[1] Such valuable work is giving us a framework upon which to build a hemispheric intercultural theatre. Any director or designer or teacher in any phase of production can secure scripts and arrange for translation.

In times past, copyright restrictions limited the translation and production in the United States of plays from other countries. It was formerly difficult for directors to negotiate for rights and permits because of the time, effort, and expense involved. But now international copyright, especially among the North and South American countries, has been reduced to such a simple basis that it presents literally no obstacle at all.[2]

The teacher who is eager to pursue American drama has, however, taken only an introductory step, when he learns which plays are recognized as the best or most representative. There remains the universally imperative need of selecting from such a general bibliography those plays which fill our students' particular needs, plays that will be worth the time and effort spent on them; plays that as well administered enterprises reflect favorably upon the staff and the school; plays that will both entertain and improve us.

In Chile, as in some other Latin American countries, no theatre bibliography exists. Of the 600-odd published plays one must accept an academically authoritative list which will serve until a master bibliography is completed.[3]

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[1] Enrique Finot, *Historia de la Literatura Boliviana* (Mexico City: Librería de Porrúa Hermanos, 1943).

Francisco Monterde, *Bibliografía del Drama en México* (Mexico City: Talleres Gráficos, 1939).

Luis Ordaz, *El Teatro en el Rio de la Plata* (Buenos Aires: Editorial Futuro, 1946).

(Eugenio Pereira Salas, former Guggenheim Fellow, is now completing the first historical survey of Chile's theatre, to be published within the next year.)

[2] *Proceedings of the Inter-American Conference of Experts on Copyright*, Pan American Union, Washington, D. C., June 1-22, 1946; Congress and Conference Series No. 51, Appendix C, 124. Specifically, Article 5, on translations, adaptations, dramatizations, etc., 128; Article 13, on publication, 134.

[3] The following abbreviated list of plays includes highly representative and translatable works with a broad range of popular interest:

Antonio Acevedo Hernández, *Arbol Viejo* (Santiago, Chile: Editorial Nascimento, 1934).

Eduardo Barrios, *Vivir*, printed in a volume of collected works entitled *Teatro Escogido*, (Santiago, Chile: Editorial Zig-Zag, 1947).

Zlatko Brncic, *Elsa Margarita* (Santiago, Chile: Imprenta El Esfuerzo, 1942).

Enrique Bunster, *La Isla de las Bucaneros*, printed in the official publication of the Teatro Experimental of the University of Chile, *Teatro*, (November, 1945) vol. 1, no. 1. An English translation of this work, by the North Ameri-

The Mexican theatre has had a vast field of dramatic literature since the Spanish Conquest. Material for translation from Mexico is easily obtainable. A brief bibliography based on an unpublished survey made by the writer at Northwestern University in 1947 may be helpful.[4]

Educational and civic theatres in Argentina, Peru, Uruguay, and in other republics have drama old and new to share with us. There are plays in Spanish—well-written, excellent in atmosphere and characterization, intense, dramatic, highly theatrical, displaying an extraordinary skill in the manipulation of stage action and effects.

Even in Bolivia, heretofore theatrically undeveloped, new playwrights with uncommon appeal are found. Astoundingly popular works of the contemporary playwright laureate of Bolivia, Antonio Diaz Villamil, some of whose plays have had over five hundred productions, are currently published for world circulation.[5]

Remarkable interest has been aroused among both children and adults in our communities in the United States through units of study in art, sociology, music, literature, and other areas of education which have been built around elements of foreign culture. This interest has been universally recognized as good. It is fundamental to our democratic educational system. It lays groundwork for national and international citizenship, inter-cultural understanding, and all the elements that reenforce our world.

Translations of plays have often been used as the basis of such units of study in our schools. Their use contributes to and revitalizes the dramatics program. Foreign plays set and studied against their political, social, and ethnical backgrounds stand as material for profitable production in any educational theatre, from our children's theatre through the university theatre.

In the field of Latin American theatre there is enough material which, translated and seriously and intelligently produced, would 1. displace much of the

can writer John Garrett Underhill, exists under the title *The Bucaneers.*

Santiago del Campo, *California* (Santiago, Chile: Editorial Zig-Zag, 1938).

Eugenio Orrego Vicuña, *San Martín* (Santiago, Chile: Editorial Cultura, 1941).

Magdalena Petit, *La Quintrala* (Santiago, Chile: Imprenta El Esfuerzo, 1935).

Pedro Prado, *Andróvar* (Santiago, Chile: Editorial Nascimento, 1925).

Victor Domingo Silva, *Como la Ráfaga* (Valparaiso, Chile: Imprenta Universo, 1910).

[4] Playwrights recommended for consideration include:

Catalina d'Erzell, *!Esos Hombres!* (Mexico City: Talleres Gráficos, —); *La Razón de la Culpa* (Mexico City: Talleres Gráficos, —); et al.

Carlos Diaz Dufoo, *De Gracia* (Mexico City: Tipografía de Gonzalo A. Esteva, 1885); *Padre Mercader* (Mexico City: Imprenta de Manuel León Sanchez, —); *La Fuente del Quixote* (Mexico City: —, 1930); et al.

Manuel Diez Barroso, *Comédias* (Mexico City: Müller Hermanos, 1914); et al.

José F. Elizondo, *El País de la Metralla* and *Tenorio Sam* (Mexico City: Imprenta Novedades, 1914); *La Vendedora de Besos* (Mexico City: Talleres Santiago Galas y Hermano, 1927); et al.

Theresa Farias de Isassi, *Cerebro y Corazón* (San Luis Potosí: M. Esquivel y Cía., 1907); *Sombra y Luz* (Mexico City: E. Garduno, 1912); *Como las Aves* (Mexico City: Talleres Gráficos, 1919); et al.

Julio Jiménez Rueda, *Camino de Perfección* (Mexico City: Imprenta Francesa Bouret, 1918); *Como en la Vida* (Mexico City: Talleres Gráficos, 1919); *Tempestad Sobre las Cumbres* (Mexico City: Gómez de la Puente, 1923); et al.

Lázaro and Carlos Lozano García, *Al Fin Mujer* (Mexico City: Talleres Gráficos, 1927); et al.

Antonio Mediz Bolio, *La Flecha del Sol* (Mérida: Constitucionalista de Mérida, 1918); *La Ola* (Mexico City: Imprenta Atenéo Peninsular, 1918); et al.

Carlos Noriega Hope, *La Señorita Voluntad* (Mexico City: Talleres Gráficos, 1927); et al.

María Luisa Ocampo, *Cosas de la Vida* (Mexico City: Talleres Gráficos, 1926); et al.

Ricardo Parado León, *La Agonía* (Mexico City: Talleres Gráficos, —); *La Esclava* (Mexico City: Talleres Gráficos, 1927); et al.

Eugenia Torres, *La Hermana* (Mexico City: Herrero Hermanos, 1926); et al.

[5] Antonio Diaz Villamil, *Teatro de Antonio Diaz Villamil* (La Paz, Bolivia: Editorial América, 1947) 3 vols.

inferior dramatic literature on our play shelves, 2. give our teachers and students constructive raw material with which to work, 3. relate our school theatres more integrally with other departments, and 4. give our communities—the youth in particular—a closer inter-cultural relationship with other democratic peoples.

The theatre offers an ideal medium for the development of such inter-cultural relationship. With translations of the best Latin American dramas the theatre can augment its value to the hemisphere as well as keep a vital program before its public. In the interest of greater international understanding, our educational theatre must not miss its cue.

MODERN PIONEER IN PUBLIC SPEAKING

Raymond G. Smith

THOUGH his textbooks found wide acceptance throughout the country during the last four decades, relatively little is known of Arthur Edward Phillips, one of the modern founders of our profession. He deserves a place among the great American teachers and practitioners whose contributions secured for speech its present favorable academic standing.

1

Born in England January 31, 1867 at Sheerness-on-sea, he was brought to Toronto, Ontario as a child of four when the Phillips family emigrated. As one of four children he lived the life of a normal boy. He was educated in the public schools of Toronto where he was known as a brilliant and original pupil. That he had a keen, versatile mind was early evidenced not only by his being an honor pupil in school, but also by his frequent victories in chess when playing against adult members of the Toronto chess club. In describing Phillips' early life, his brother wrote:

> His early interests were Reading and Dramatics and everything pertaining to the stage. His reciting of The Chariot Race from *Ben Hur*, The Charge of the Light Brigade, and the impersonation of many Shakesperean characters made him unusually popular at the age of sixteen and attracted considerable attention until he was twenty, when he assembled a company of local talent and formed a dramatic company, producing Shakesperean plays and light comedies in Toronto and nearby towns. He was an unusual Shakesperean scholar. His early ambition was to portray Shakesperean characters and adopt the stage as his vocation. He had impersonated Hamlet, Richard III, Merchant of Venice and many others.[1]

With his career in dramatics he combined a career in business. Upon graduation from the Toronto Public Schools he took a position with the Canadian Steamship Railway Company, largest transportation company in Canada, and at the age of twenty-one was secretary to the company president.

In 1888 he married his boyhood sweetheart and leading lady, Maud Billings of Toronto, who died two years later leaving him a daughter less than a year old.

In 1892 the entire Phillips family moved to Chicago. Arthur promptly took out papers, becoming a United States citizen some five years later. In 1894, after nearly a decade of public lecturing, acting, and reading, he founded the Century School of Expression in Chicago which became the Phillips School of Oratory in 1900 and remained operative as such until 1932.

Phillips married Miss Abbie Birdsall of Rockford, Illinois, one of the instructors in his school, in 1896. The year before he had been appointed Head of the Department of Public Speaking of the Lutheran Theological Seminary of Chicago, a position which he held for the following thirty-seven years.

In addition to his teaching in the two schools, Phillips managed a consulting and tutoring service for business and professional persons. Here lawyers, ministers, and interpreters from many

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[1] Letter from Albert E. Phillips, a brother, to Mrs. Arthur Edward Phillips, 26 February 1944.

parts of the country came for his assistance.

He frequently lectured in and around Chicago. His pedagogical lectures covered various aspects of his specialties, current social problems, and the classics. Titles included: Mrichchakati, Sakuntala, Hamlet, Macbeth, Milton, and Dante. Titles of his popular lectures indicate concern for the individual listener's problems—Doubling Your Power, for instance. He also wrote a series of articles for New York magazines on public questions and was in popular demand as critic judge for intercollegiate debates.

2

Physically Phillips was small. Persons meeting him for the first time estimated his height at about five feet five inches when actually ne missed that figure by a full three inches. This mistaken impression arose from a great shock of hair—snow white before he was fifty—that spread over his head almost like a wig. He had fine, clear cut, well-proportioned features, florid complexion, and rather large ears. Despite a full mustache and a determined chin his face radiated friendliness and intelligence. Although short, he was rather stockily built and was an impressive figure.

Upon coming into his presence for the first time, students felt the compelling, almost indefinable power of his personality. This power apparently rested in an unusually complete knowledge of human nature. His students, perhaps the best of all judges, attribute much of his greatness as a teacher to his sympathetic understanding of their personalities and needs.

Phillips had an unusually fine voice. It was characterized by power, mellowness, richness, and an extremely wide range. A student and friend[2] writes that, so complete was his mastery over his vocal mechanism, he could conceal extreme fatigue and even illness from his best friends. This becomes significant in view of the fact that Phillips was a lifelong sufferer from heart disease. The final ten years of his life were spent in constant ill health.

The story of Phillips' life would be incomplete without mention of his deep friendship and close association with Professor S. H. Clark of the University of Chicago. He often visited Clark's classes at the university and acted as a guest instructor in public speaking and interpretation, and was a favorite speaker at convocation exercises. He declined a teaching appointment in the university on the grounds that it would limit his many other activities.

Against the advice of physician and friends, Phillips maintained his high level of activity in teaching, lecturing, and creative writing up to the time of his death in 1932. He was ever willing to give time and counsel to all who came to him and he continued to do so in spite of frequent warnings against the inevitable consequences of overwork.[3]

Perhaps the best picture of Phillips, the man, condensed to a few words, is found in the following quotation:

> He was particularly fitted for his life work by his rare inspirational power, sympathetic understanding of the student's needs, and extreme enthusiasm for his work. He was a man of indomitable will and self-discipline, of fine Christian character, high purposes, and genial kindly disposition.[4]

Phillips' philosophy of life was expressed in the philosophical dialogue, *The Life Magnificent*, which was pub-

[2] Personal letter from Benjamin F. J. Odell, 15 May 1946.
[3] Personal letter from Mrs. Arthur Edward Phillips, 27 May 1946.
[4] *The National Cyclopaedia of American Biography* 23.402.

lished posthumously. This book contains a definition of the quality of life which he advocated and lived: 'A life founded upon justice, and maintained by the exercise of a highly developed intelligence, guided by character and ennobled by love.'[5]

3

The first record of Phillips' activity as a member of the National Association of Elocutionists appears in 1895. With the exception of two years he was present at every meeting of the association from then until 1915 when it became the National Association of Academic Teachers of Public Speaking, at which time, because of poor health, he dropped active membership.

As a member of the Association of Elocutionists, Phillips was a leader in the movement to substitute the word *speech* for the term *elocution*. Teachers of elocution were in ill repute with their doctrines of artificiality and their exaggerated emphasis upon delivery. A few of the more discerning members recognized the undesirable connotations in the term elocution itself, and advocated, as a necessary first-step in any reform, the discontinuance of its use.

According to the minutes of the fourth meeting of the National Association (Boston 1895), association secretary Thomas C. Trueblood[6] read a paper by A. E. Phillips on Speech, its Origin, Present Usage, and History. Following a careful etymological and historical linguistic analysis Phillips defined speech as: 'Intelligible human utterance exclusive of singing.'[7] However, it was not until 1906 that the Phillips faction succeeded in changing the name to The National Association for the Advancement of Speech Arts. During the eleven year interim the minutes of the annual meetings carried repercussions of the controversy aroused by the Phillips paper.

After starting his school of oratory and taking over the direction of public speaking at the seminary, Phillips fully realized the need for a new approach to the teaching of public speaking and interpretation. This, of course, was quite in line with his dislike for the term *elocution* and all it connoted. With a dissatisfaction both for current textbooks and for current pedagogical practices as a point of departure, he spent more than half of his time and effort for the next fifteen years in an attempt to analyze the need and supply a remedy.

His study was both thorough and systematic. In Canada he had made acquaintance with the Rush system, where *The Philosophy of the Human Voice* was used as a textbook. He now made an analysis of the philosophies of Murdoch and Russell. This was followed by a thorough study of W. D. Whitney, the lexicographer; Ellis, author of *Early English Pronunciation;* Joshua Steele, Walker, Sheridan, Shoemaker, and Alexander Melville Bell. Among the rhetoricians studied were Aristotle, Quintilian, Cicero, Lord Kames, Day, Blair, Whately, Hill, and Genung. He next made a study of the epics, novels, and dramas of such authors as Shakespeare, Milton, Homer, Hugo, and Dante. For help in making his analysis Phillips turned to the then rapidly developing science of psychology. In Bautain's *Psychologie expérimentale*, 1839; in William James' *The Principles of Psychology*, 1890; and in Ladd's *Psychology: Descriptive, Explanatory*, 1903, he found

[5] *The Life Magnificent* (Chicago, 1934).

[6] In a personal letter dated 16 June 1946, Professor Trueblood wrote in answer to my inquiry: 'I never read any one's paper before the association but my own.' Someone must have neglected to correct the minutes!

[7] Reports of the 4th Annual Meeting of the National Association of Elocutionists, Boston, 1895.

material of inestimable value in helping him to formulate his criteria objectively. He then made a systematic examination of the master speeches of all ages, attempting to extract and state their universal rhetorical principles. He also analyzed contemporary speakers, good and poor, including those heard at the national speech association meetings. During the course of this research he accumulated a personal library of some 1500 volumes.

His method, in brief, was as follows: He first listed all elements found in great literature and in successful oratory. In a parallel manner he listed the elements of mediocre speeches. Then, by an almost mechanical process of elimination he determined the elements universally present in the great art and absent in the mediocre. Psychology furnished him with a functional terminology in which to synthesize the resultant principles. His success in thus determining and stating the universals in usable and unequivocal language may be to some extent judged from the following quotations. Karl R. Wallace in reviewing the revision of *Effective Speaking* wrote in 1938:

> Those familiar with the first edition (1908) of *Effective Speaking* will recall that Phillips offered a logical, practical, beautifully clear theory of speech composition. He distinguished five kinds of oratorical prose as determined by their general ends. Two cardinal means to each end were designated as the principle of reference to experience and the principle of cumulation. Each end was promoted, furthermore, by four forms of support or amplification: restatement, general illustration, specific instance, and testimony. These forms of support and cardinal principles, as well as simple yet adequate precepts of speech organization and style, Phillips applied copiously to persuasive discourse.[8]

Robert West said in 1943:

> I studied the book as a text at Milton College. I don't believe that there has ever been a book as superior to its predecessors as this book was to its predecessors. This book was a star in the firmament when there were no other stars. The outstanding things in the book are its classifications, the impelling motives, and the fundamental purposes of the kinds of speeches. His ideas lived and had a profound influence upon every textbook that followed his.[9]

The termination of the elocutionary period and the beginning of the present era in the teaching of speech can be dated from the modernization of classical rhetorical theory and the application of individual and group psychology to functional speech needs. Phillips' contribution and Trueblood's success in securing speech course credit at the University of Michigan[10] were milestones in this transition.

The Tone System was published in 1899, *Effective Speaking* in 1908, and *Natural Drills in Expression With Selections* in 1909. These were books, which, although strictly speech textbooks, could be shown to school administrators with full confidence in the academic respectability of their content. *Effective Speaking* received commendations from over two hundred teachers of public speaking in American colleges and universities, was widely adopted, and sold over 75,000 copies. A modern pioneer had made his contribution.

[8] Karl R. Wallace, QJS 24 (1938).510.
[9] Robert West, personal interview, 4 August 1943.
[10] Thomas A. Trueblood, QJS 27 (1941).503.

TO THE BEGINNING TEACHER IN SPEECH

Mary Virginia Rodigan

MANY new teachers report that the situations in which they have done their practice teaching do not resemble the conditions in the high schools of the communities to which they go to enter upon their teaching careers. They point out that the transfer from a training school which has an organized speech situation with an established place in a favorable curriculum into an unorganized, new, or unfavorable situation presents several problems which seem not to have been adequately discussed in The Teaching of Speech courses of universities and teachers colleges.

1

Surely differences between large high schools in urban communities, small high schools in suburban communities, consolidated high schools, schools previously without any speech course or speech-trained teacher, high schools with several speech courses but without a speech curriculum, high schools which reluctantly grant an adequately speech-trained teacher only 'two ten-minute speech periods a week in any English class' or 'one speech hour a week in English I' or an 'extra-curricular special interest period weekly for those students who are interested in speech'—surely these differences provide the beginning teachers of speech a frequently unforeseen variety of individual problems. They are enough to challenge both the wisdom and ingenuity of even a well trained, experienced teacher of speech. Equipment, traditions of discipline, objectives of study, attitudes of the student body, attitudes of the faculty members, attitudes of parents and of the community are additional factors involved though they do not enter this discussion.

When the new teacher takes stock of himself, he usually feels a fair degree of security in his command of facts in the speech area and in his knowledge of psychological factors and principles of approach. He admits limited knowledge of pupils. Invariably he feels that his immediate problem is his classroom situation.

The new teacher knows that he expects to aid in the development of the personality of students through their effective performancce in the various aspects of communication; he desires to improve the student's individual attitudes, social deportment, voice, and diction. In order to achieve these purposes, the new teacher asks himself what kind of classroom he will try to maintain: what standards of accomplishment he will expect: how he will organize each class hour; how he will measure results.

Year after year new teachers going into high school speech classrooms report that they wish to have an 'informal classroom situation' which has a 'businesslike atmosphere.' They are convinced that high school pupils must learn to come to class with an anticipation that something vital is to be studied: that persevering practice must continue beyond the speech class hour; that definite, recognizable changes are to be effected in the pupils themselves, in their speech, and in their ability to hold the attention of the class audience.

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Invariably the new teachers complain that much is to be done and that there is too little time in which to do it. At first they are overwhelmed by the poor speech habits of the pupils, but by the close of a semester, they are astonished at what improvement responsible students have made.

2

The experienced supervisor must advise these new teachers again and again to diagnose the immediate situation in order to discover first of all the talents and the needs of the pupils in each class. It is only by accomplishing this first step that the teacher may provide the opportunities for speech development and may avoid imposing a traditional or static or irrelevant course in speech upon his students.

Too often no provision is made for *indirect* teaching or learning in speech. More recent and more wisely trained teachers have greater opportunities currently for expanding both speech work and speech influence by carefully considering indirect (not incidental) as well as direct methods. Planning for indirect teaching is more difficult than planning for direct teaching. An electrically recorded transcription of the speaking and reading of each member of each speech class is advisable so that each class group may 1. have an understanding of the needs and 2. exercise the responsibility of arranging opportunities for speech performance to meet these needs. Quickly the teacher may relate the needs of the general problems of a specific speech area—communication through speaking or reading or dramatization, or referral to a speech correctionist. Then a series of problems may be agreed upon as *teacher and class* build a syllabus. Each student may elect to work on a chosen number of problems which with the teacher's help he selects to meet his specific needs or his specific talents. Conferences with the teacher may well be included in the speech plan for credit. Usually speech experiences need not be confined to the speech class. By arrangement with teachers of other subjects, students may do speech work for credit in other classes.

A flexible program can be larger in scope and richer in experience than a fixed one. It needs strong and sustained consciousness of specific objectives, of organization, and of use of a student's time not only during the speech class period but also for the preparation and accomplishment of his individual projects outside of class.

In the speech class a plan of organization of the class hour which includes group work as well as individual performance has proved profitable. Each day the aim of the class work should be clearly stated and accompanied by a statement of the type of test of results to be employed by the listening audience. These statements may be made by the students or by the teacher. If the class is conducted as a speech laboratory rather than a speech platform, the statement may be made by a student who has been chosen to direct the activities of the day. When a speech laboratory plan is used, the class may be divided for a period of several weeks into 1. a performance group, 2. a planning group, and 3. an audience-critical group. These groups should exchange functions till every member of the class has performed, planned, or acted as critic. In a five-day course, certain days may be assigned for performance, others used for planning, and others for evaluations. Conferences or multiple-group discussions may occur at the class hours. Since the teaching of various acceptable listening attitudes is important in the development of effective speech habits,

this unit may well be handled with the audience-critical group so that members of that group may distinguish between listening reflectively, listening with curiosity or sympathy or doubt, and listening critically for the purpose of noting desirable qualities of a speaker's or reader's performance in order to formulate objectives for eliminating ineffective or undesirable characteristics.

Time limits need be set for each problem or performance. Students who prepare work for a group should have the chance to perform it, to receive group criticism, or to reveal steady, planned progress. It is doubtless best to have more, though shorter, performances at the outset of a course and longer sustained effort but fewer performances later on.

3

The same daily procedure in a speech class is dull for both pupils and teacher, yet too frequent change of procedure entails loss of time. Most teachers of experience know how difficult it is to steer an effective course between these extremes. It is here that they compromise on a working outline which includes aims, problems, procedures, test of results, critical summary, statement of new theory, assignment of new activities, and suggested reading. This gives form to class organization. Use of radio, use of recorders, public address systems, combined classes, new books, mimeographed material *prepared by student groups* may lend variety within the basic plan.

It seems impossible as well as unwise to attempt to describe *devices* by which another teacher may get good results. To print here diagnostic tests, syllabuses, rating sheets, personal inventories prepared by speech students is unnecessary for a well trained new teacher and dangerous for one inadequately trained. Naming tools may suggest a need for creating them or for further investigation of them. A teacher of longer or more varied experience may, however, be of help to his new colleague in sharing his philosophy, his knowledge of psychology, or his speech principles in relation to specific problems the inexperienced teacher refers to him.

The new teacher frequently confesses that he is awkward with and frustrated by the textbooks. Moreover, he is nettled by the pupils' attitude toward textbooks in general. He needs help in introducing the text—or preferably several texts. Most new teachers report good results if they do not use a text before the members of the class know each other and have had diagnoses. Best results are reported, also, when several copies of several texts are at hand in the speech classroom. These are recommended and handed to pupils as their individual needs are revealed. Students enjoy finding in some text what the teacher has already told them. They tend nowadays not to like *one* text, however good the text may be. They report to each other what texts they enjoy and find most valuable, and often use them on their own initiative. This pupil comparison of texts is very helpful to the teacher.

4

Most teachers in the newer and more up-to-date schools report that the spirit and organization of classes in speech activities have become or are becoming cooperative rather than competitive. Each student spurred by the *recognition of his improvement* and assisted by fellow students and teacher in the discovery of constantly advancing objectives *works with dignity* at his own level and his own rate to solve his personal speech problems. The student who is not happy in the new cooperative plan is the stu-

dent who through lack of effort or lack of responsibility does not improve. Each student soon realizes that he holds the respect of his fellows in direct relation to his continuous improvement.

Conferences with the teacher or with student group leaders, or with student 'tutors'—students from advanced speech classes—are made available to every student who cares to request a conference. Times and places of conference are posted. The atmosphere of the conferences is one of discovery, experimentation, frank and friendly discussion of aims and difficulties, illustrations of new devices or techniques, and supervised drill. A student may wish to write up for the teacher a report of the type of aid he has received and the use he expects to make of it, or he may wish to tell the class about the conference as an introductory comment to his next class performance. The teacher will keep a case study of each student who has peculiar or extremely difficult problems and will record student accounts of conferences.

Students who request the opportunity to appear in speech situations in other than speech classes may request that the speech teacher excuse other members of the speech class to evaluate their speech performance in history, science, or English classes. They may be eager to have classmates note their ability to stimulate other audiences than those of the speech class.

Grading is, apparently, often a problem with the new teacher. At first it is suggested that the teacher record merely 'satisfactory progress' for recitations which reveal a pupil's reasonable improvement on *specific* points; then that he assign grades which conform with the system of the school together with a comment indicating further objectives; next that the student attempt to rate himself by using a *specific* sheet of characteristics and objectives furnished by the teacher, and finally that he compare his rating of himself with ratings made by several of his fellows who have used the same rating sheet. The student must learn to distinguish carefully between *attainment* and *improvement* in specific speech areas. Ultimately, however, the teacher will rate him on attainment in specific speech areas such as communication—direct, sustained, poised; personal attitudes—animated, sincere, positive, fair; voice—projected, resonated, varied, pleasant; techniques of emphasis—continuity, climax, pause, rate, variety.

Collateral work may be suggested by the teacher to speech students. This may include special reading, appearing in community situations, making electrical transcriptions, and analyzing radio programs for effectiveness.

Great enthusiasm has been registered by new teachers who record the performance on the 'final exam' or 'final class program,' and then compare that recording with the first recording or with several electrical transcriptions made by each student during class or conference hours throughout the semester.

5

New teachers get definite help from responsible student groups who draw up a final evaluation of the elements in the class which stimulated greatest improvement on the part of the greatest number of students. There is profit, too, they assert, from the attempt on the part of these student groups to eliminate elements which take too much time or entail too great effort for the results they achieve.

New teachers who have been well trained, whose own speech performance is good, whose interest in teaching and in the speech improvement of their pupils is genuine, need remember that if

they know their speech *principles* they can easily create new, varied, functional *devices*. They need not be discouraged by the length or the bigness of the task before them so long as they can measure specific basic improvement in their students; so long as they keep working on improving their own teaching techniques, keep extending their own cultural and professional backgrounds and areas of service; so long as they note the constant demand by their students for more and better speech training. The effective new teacher of speech who works with originality and courage is the greatest stimulus to and the finest justification of his earlier or more experienced colleague.

SPEECH IMPROVEMENT IN NEW YORK STATE

Frederick H. Bair and George W. Norvell

AS the nation's greatest gateway for the foreign born, New York State has an unusually heavy responsibility for speech improvement. To the normal problems of improving oral expression are added the special difficulties attendant upon mastery of a new idiom. A widely varied program is the result.

Improved speech is recognized by the State Education Department as a major instructional aim. The state courses of study in English for the elementary grades and for the high school note that in daily life oral expression is of greater importance than written expression and, therefore, suggest that the greater amount of classroom time be devoted to speech. In carrying out the program the regular teacher of English is expected to assume the principal responsibility for teaching correct and effective expression in normal speech activities, while the highly trained speech teacher will function where his special fitness makes his contribution doubly effective. The following quotation from the *Syllabus in English for Secondary Schools* outlines the plan:

> The first approach should be through instruction given to all pupils by the regular teacher of English, as an *integral part of the regular English course*. Its important objective should be to assist boys and girls to meet as effectively as possible those normal speech situations and speech problems that arise in the daily processes of living. This does not mean that teachers will not employ classroom dramatics, open forum discussion and other specialized forms of speech activity as means of vivifying the class work in general and of increasing interest in effective oral expression. It should be noted, however, that when these are introduced into the regular classes in English, only incidental attention need be given to the technicalities of the specialized activities. In speech training the primary concern of the regular teacher of English will be with those needs which are fundamental and universal.
>
> The second type of work should be give in *special courses* for those pupils who have either particular needs or particular aptitude and interest. They will provide for individual differences 1. through required clinical treatment for any pupils who have retained speech defects into the secondary school level; 2. through work in speech fundamentals for individual pupils who need and can profit by special attention and drill in problems in voice, enunciation or posture; and 3. through elective courses in the fields of public speaking, literary interpretation, and dramatics for those who are qualified by ability or interest. The pupils of whom work in speech correction or speech fundamentals shall be required should be discovered largely through speech tests given by the special teacher of speech at least to each entering class. They should be enrolled also upon recommendation of the teacher of English as particular needs are discovered through the regular work in oral English. Only the carefully trained teacher should attempt the correction of serious speech defects, such as stuttering. For the untrained teacher to undertake this work is to invite disaster.

In developing better speech the individual teacher is expected to assume responsibility for organizing a course to meet the needs of the particular class and to employ the means available in the local community. The suggestions and materials founds in the *Syllabus* are provided only as means to this end. The approach is made through vital activities that are natural for boys and girls:

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such as conversation, introductions, announcements, telephoning, discussion, listening and note taking, club activities, storytelling, and dramatizations rather than through emphasis upon abstract speech skills. The significance of interest and the challenge of genuine activity in promoting effective learning are recognized as basic considerations.

The special teacher of speech plays a major role in the improvement of oral expression in New York State. While wide variations exist from school to school in the activities of speech-teaching, some of which will be discussed later in this article, certain ways in which they function effectively in many school systems will be mentioned here. From the standpoint of training in speech, young people may be considered in three groups: 1. students who because of speech defects, foreign background, or other difficulties are in need of expert assistance; 2. students who from special interests and aptitudes desire more extensive and more expert training than the regular teacher can provide; and 3. the rank and-file of young people who have neither special disabilities nor special interests in speech. The speech teacher may provide help for students in the first group through special, individualized instruction; and for the second group, in elective classes in dramatics, open forum, public speaking, and radio broadcasting. One important way in which the speech teacher may help the rank and file of students is through helping the regular teacher of English to devise effective speech activities for use in English classes. A second way, which will be discussed later, is for the speech teacher for a definite period (often a semester) to take complete charge of the regular English class.

Local adaptations of the State outlines for speech work can best be treated in two divisions: New York City and Upper New York State. The City of New York is itself an empire. The Department of Speech Improvement, of which Miss Letitia Raubicheck is director, functions in the elementary and junior high schools only, with sixty-five teachers of speech who serve 370 schools. Training in speech is necessarily divided between these specialists and the regular classroom teachers, the specialists being in charge of the clinic cases, which in June 1947 totaled 27,603. Specialists in speech are undertaking, in addition, a broad program of in-service training for the class teachers, serving as consultants for three experimental areas in the Bronx, Queens, and Staten Island, and are planning shortly to extend this work to the five boroughs. *Suggestions in Speech Improvement for the Use of Classroom Teachers*, a 63-page pamphlet proved by time, is another contribution to the same end.

In the high schools there are 174 appointed speech teachers and sixteen first assistants in speech, 919 appointed English teachers and forty-one English first assistants. The official position with regard to organization is expressed thus:

> It is the function of all teachers, and of teachers of English in particular, to improve the speech habits of our pupils, and it is the special function of teachers of speech to instruct those pupils who are most in need. The pupils who deserve first consideration of the speech teachers are the clinical cases who can be instructed only by specially trained teachers. Another group needing speech teachers are the sub-standard. A third group are the gifted. . . . The oral English of pupils neither clinical nor sub-standard should be the first concern of our English teachers. All teachers of all subjects should develop pupils' ability to speak well. . . .

In the Division of Vocational High Schools the organization places *all* pupils under a specialist in speech teaching during one of the eight terms of their English course on the grounds that speech and

personality are 'inextricably interwoven.' Otherwise, the work parallels that in the academic high schools, with speech clinics and classes in the speech arts. There are twenty-five regularly assigned teachers of speech.

In the fall term of 1945 of a total of 192,587 high school pupils registered, 9,716 were in speech clinics; and it was estimated that 3,390 more needed to be—indicating that sixteen additional speech teachers were called for. Teacher appointments are made as fast as candidates are declared eligible by the Board of Examiners. It is estimated that from 6 per cent to 10 per cent of the population of any given high school need clinical care: 13,106, the estimated number of pupils needing such care, is just under 7 per cent of the total high school population for the city.

Mere figures and organizational prescriptions are dull in the face of the human pictures presented by the actual work of a teacher of speech in New New York. Miss Lillian O'Connor contributes this colorful account of a new kind of speech class:

> For the past year my work has been largely concerned with what the Board of Education calls the Puerto Rican problem. None of this is exactly new as the children of Puerto Rican birth have been in our New York City schools for several years now. Many of our schools have special classes for foreign language students, each school and faculty working out its own program to fit its needs. In most schools the students in these classes are of several language-and-country backgrounds: Greece, Italy, Germany, Poland, the West Indies, and others. My students are *all* from the West Indies, but the problem is much bigger than the 'Puerto Rican' group. So far as speech is concerned, each section breaks down into the following delightful segments:
>
> 1. The PUERTO RICAN student who has an English *reading* vocabulary which ranges from fair through excellent. She has been taught English in Puerto Rico from the seventh, or the third, or, in some cases, the first grade. But the aim was vocabulary, the method silent comprehension, with oral command not even a poor second.
> 2. The VIRGIN ISLAND student who is either American or British to whom English is the native language but with British intonation and voice quality, and with a heavy trace of German descended from the Danish antecedents of the Islands, and possibly some touch of French.
> 3. The CUBAN AND DOMINICAN student whose only language is Spanish, who needs vocabulary and comprehension before she needs intonation, or sound study, or phrasing.
> 4. The BRITISH WEST INDIES student: from Jamaica, from Trinidad, from Antigua, from Nevis whose entire speech pattern including some vocabulary meanings is decidedly *not* that of Britain's former colonies.
>
> Add one or two from the FRENCH WEST INDIES and the teacher of speech has a fascinating problem, and, so far as my knowledge goes, a completely new one. Many of my students are in the late teens anxious to sound "like Americans" very quickly. Intonation comes first for every one in the class, then sound study of English sounds not in Spanish; phrasing begins as soon as intonation progress warrants.
>
> I have taught speech for twelve years; this year my interest is keener than ever because of this new problem.

For Upper New York State the quality and conditions of speech training vary, as might be expected, from very poor to very good. Information for this survey comes, aside from fairly wide inspection and school visitation, from a summary of speech programs as reported by the Curriculum Committee of the New York State Speech Association, from a sub-survey kindly undertaken by the speech faculty of Syracuse University, and from direct correspondence or conference with a great number of individual schools. Generally, again as expected, the work is strongest in cities like Rochester and Syracuse and in the larger centralized schools where results depend upon a systematic organization persisting over many years; topsy-turvily, better speech provisions are found in the high schools than in the elementary

schools, and in the speech arts than in the correction of speech defects. In the smaller places good results flow largely from the more or less adventitious placement of gifted or especially interested individual teachers.

In the elementary schools in Rochester four itinerant specialists of the Speech Correction and Lip Reading Division each service a block of schools (including two vocational high schools) with weekly lessons, working with individuals or small groups, helping the regular teachers and parents, and making pupil referrals as needed for general guidance. The examiner surveys all schools not so covered. Two speech correctionists service five of the eight high schools, working closely with the teachers, writing for the English teachers lessons which more than once have developed into books, and teaching demonstration classes at the university. Stepping up the one-term, speech-centered unit of the New York City Vocational High School, Rochester provides that for one term each year speech shall be the center of interest.

A more typical representation of what probably goes on appears in the testimony of a speech-trained teacher in a small central school who says:

> The Blankville set-up is actually an English program with speech tagging along. I believe that is true generally in the Utica area, and in a wider range than that too. . . . I have had the opportunity to teach speech two or three periods two or three times, but, as the English classes were felt to be more important, I had to surrender the extra speech groups. Yet we have a more active speech program than many schools near here, and there is a great interest in speech among the students.

Besides Rochester certain other systems require speech study by all students. Among them are Nyack (two terms required), Cooperstown, Gloversville, and Delaware Academy and Central School. The latter conducts speech correction in elementary grades and sends a specialist in speech into the English classes once a week for ten weeks. No doubt others have been omitted from this list. All the systems named and many others are carrying on rich and vigorous speech programs in the form of electives —notably, Elmira, Delhi, Oneonta, Mohawk, Spring Valley, Norwich, and Clinton Central School. At the opposite end from the group which compels speech study, Jamestown gets some good results entirely outside the curriculum:

> In the field of Speech our work is entirely on the extra-curricular level, with the exception of one elective course in radio script writing and production which is taught in the senior high school. Our debate organization this year has won the New York State Forensic League contests, and our dramatic groups in the junior and senior high schools present several productions a year of a high caliber.

Jamestown and Mohawk carry speech correction programs for all grades.

THE STATUS OF SPEECH CORRECTION IN ALABAMA

Mary E. Compton

BEFORE adequate plans can be made for the expansion of a program of speech correction in any area, the status of speech correction in that area should be understood. This paper is a report of the findings of a study undertaken in December 1947 to investigate the status of speech correction in Alabama.

Institutions included in the study were the University of Alabama, Alabama Polytechnic Institute, and Alabama College—the state college for women, the four state teacher colleges, the twelve church-supported or privately endowed junior and senior colleges, and the public school systems reported by the superintendent of education as having a speech correctionist. These schools and colleges serve the white population of the state.

Answers to letters of inquiry were received from thirteen colleges, the superintendent of education, and the director of the Curriculum and Guidance Department of the Birmingham Public Schools. Since all the senior colleges with two exceptions answered the questionnaire and since the three junior colleges cooperating in the study neither have speech clinics nor offer courses in speech correction, it can be assumed that reports were received from all the schools within the state that are equipped to meet the needs of those with speech disorders or that are preparing teachers to meet such needs among the school children of the state.

Speech clinics which were established in 1937 and 1938 respectively are in operation at Alabama College and the University of Alabama. The Department of Speech at Alabama Polytechnic Institute expects to have a clinic functioning soon. The head of the Speech Department of Birmingham-Southern College reports that there is no organized clinic on the campus but that individual training is given a few defectives, this number increasing during the quarter when speech correction courses are offered. The two established clinics in the state serve the students on their campuses, the pupils of the laboratory schools operated in connection with the institutions, and out-patients. The university clinic also serves veterans under an arrangement made with the Veterans Administration.

According to the State Department of Education, the Birmingham public school system is the only one employing a speech correctionist. The Birmingham Director of Curriculum and Guidance reported:

> Our speech correctionist serves children in all schools in Birmingham. Three days a week she is located in a downtown school where she sees pupils from schools not served in her suburban schedule. During the school year 1946-47 she had 99 regular pupils during the year. Her services are also used in the Guidance Department where she is often called upon to help make diagnoses and set up remedial procedures for children.

There are seventy elementary schools with a total enrollment of 36,755 in Birmingham according to the director's report.

There is also in Birmingham, which is the state's largest city, a private school for the cerebral palsied. Here the speech correctionist at Birmingham-Southern

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College serves as speech pathologist. The article, Problems in Cerebral Palsy, by Marsee Fred Evans, appearing in the *Journal of Speech Disorders*, of March 1947, tells of the program at this school.

Courses in speech correction are offered at Alabama College, Birmingham-Southern College, and the University of Alabama. Approximately thirty-five students were enrolled in such courses during the semester that this study was being conducted. Courses in speech are required at Alabama College and the University of Alabama of all students planning to teach in elementary schools. Six other colleges, including three of the teachers colleges, reported that they recommend speech courses for elementary teachers although no speech courses are required of them. Seven colleges reported that they recommend courses in speech for those planning to teach in secondary schools; none require such courses now. Fundamentals of speech, voice and diction, and public speaking are the courses recommended for both groups of prospective teachers.

According to the superintendent of education the state's program of special education for handicapped children does not provide for speech defectives; no survey has been made of the speech defective children and none is yet planned; there is no speech correctionist on the staff of the State Department of Education; and there is within the state only one day school for the deaf, a private school in Montgomery.

The United States Office of Education reported that there were 413,567 white children enrolled in the elementary and secondary schools of Alabama in 1945. If there is the same percentage of speech defectives among these children as has been found in other areas where surveys have been conducted by qualified speech correctionists, it is evident that there is an opportunity for a greatly expanded program of speech correction in Alabama.

SPEECH CORRECTION IN THE PUBLIC SCHOOLS OF GEORGIA

Louise D. Davison

AN awakened public interest and sensitivity to the needs of children with speech defects, demands by educators for speech correction in the public schools of Georgia, installation of such a program in five school systems, summer workshops for the study of speech correction and the problems of exceptional children, and finally, the appointment of a state director of special education have been the results of a directed drive for speech correction in Georgia.

During recent months surveys were made which showed the actual number of children with speech defects in the public schools of the state; clinics were conducted by speech therapists at the sectional meetings of the Georgia Education Association; and speeches were made by leading authorities in the field of speech correction.

This article is written not only to furnish information about the present situation in Georgia, but also in the hope that our experiences may be helpful to others who are faced with similar problems. It is especially recommended that they, working through their own state departments of education, secure the cooperation of public school teachers' associations, state divisions of vocational rehabilitation, and state welfare departments. In Georgia these agencies have contributed immeasurably to whatever progress has been made.

When the Georgia Speech Association was founded in 1931 some of its members realized the great need for more extensive opportunities in the field of speech, especially for children with defective speech, and they were determined to do something about it.

The first survey of speech defects made in the public schools was only partially successful. Realizing that lack of interest on the part of those surveyed was caused by their inadequate knowledge of the problem, the Georgia Speech Association made a second survey in 1933 and sent comprehensive questionnaires, including emphasis on the object of the survey and explicit instructions for screening the children, to public schools in twelve of the largest cities in the state.

From data obtained by the two surveys it was estimated that 2½ per cent of the children attending the public schools of the state were handicapped by some form of speech disorder. While we now know that this estimate included only about 60 per cent of the actual number, the figures were large enough to command the attention of members of the State Department of Education. These persons were vitally interested and eager to take decisive action to relieve the situation but they were blocked in all their efforts by a lack of funds.

In 1944 the Georgia Speech Association resolved to direct its main efforts toward promoting a program of speech correction in the public schools and secured approval and a pledge of cooperation from the Georgia Education Association. Although the program for the ten district meetings of the Georgia Education Association had already been

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arranged, fifteen-minute periods for the introduction of speech correction were freed on several programs. During these fifteen-minute periods, a speech correctionist gave a brief description of a few of the more prevalent disorders of speech, of the prognosis of such defects, and of their importance in the development of personality. Teachers were most interested, and at nearly all meetings the speakers were interviewed about particular cases by teachers who had felt inadequate to cope with the defects.

In February 1945 the work was given a tremendous boost when the state legislature passed a bill which enabled local school administrative units to provide classes in speech correction and which also offered state aid under certain circumstances.

During the same year the Georgia Education Association scheduled sectional meetings of one and one-half hours for speech correction. At two meetings a representative of the National Society for Crippled Children and Adults emphasized the need for the speech correction program and told of the splendid results obtained in other states. In each of the districts a speech therapist examined and diagnosed selected children before the audience and briefly showed what results might be expected from proper training. At all these meetings the interest generated the previous year flamed anew, and several of the county representatives determined to make a further survey of conditions in their communities. Many impromptu speeches were made from the floor urging those present to do all in their power to further the program.

Immediately following these district meetings a survey was made with the assistance of school superintendents throughout the state to see how many teachers would be interested in a summer conference on speech correction. The results seemed to justify the effort, and during the summer of 1946 Emory University, of Atlanta, sponsored the conference. Four well known speech correctionists cooperated in presenting the course and in conducting the clinics. The enrollment was smaller than anticipated, but the consensus was that the conference achieved its end in that many state officials and other educators had the benefit of the advice, opinions, and experience of leaders in the field.

In the fall of 1946 a full day was assigned to the Speech Association at each district meeting of the Georgia Education Association. The State Division of Vocational Rehabilitation and the State Welfare Department promised their cooperation and made all local arrangements, selecting children for the clinics, providing meeting places and attending to other details. A speech clinic was held during the morning. Two qualified clinicians examined and diagnosed the children, obtaining full case histories from the parents who were present with their children. In the afternoon a representative of the Vocational Rehabilitation Division served as chairman. He made a brief talk explaining the services of the Division and urged early training for the speech-handicapped child. A representative of the Welfare Department also spoke and explained in detail the services of the Crippled Children's program. Speech clinicians spoke briefly about speech disorders; they used at least two children selected from the morning clinic in a demonstration. The sessions were much better attended than the previous year, and real interest was more evident.

With the appointment of a state director of special education, the program for the help of the exceptional child, including the speech-handicapped child, has the official recognition of state officers and educators. The appointment of such a director means that Georgia has become aware of the problem and will meet it. Speech correction has been established as a necessity.

A CLASSROOM TEACHER OF A CEREBRAL PALSY GROUP TEACHES SPEECH

Frances Stoelting

IS it an advantage or a disadvantage to be both the classroom teacher and the speech teacher of a group of children with cerebral palsy? Can speech correction be made an integral part of the day's work in such a classroom? I believe the dual teacher-correctionist role has distinct advantages for the pupils and for the teacher of a cerebral palsy group. Further, that speech not only can but preferably should be taught as a part of the daily activities of the special classroom.

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Ten children with cerebral palsy are selected each year to be in the writer's room at the Randall J. Condon School, the public school for crippled children in Cincinnati, Ohio. The ten children are those considered to be most in need of help and those for whom progress seems to be possible. Each child must meet the state entrance requirements of an I.Q. of 70 or above, and he must be in Grade One, Two, or Three. The teacher is responsible for the usual primary curriculum and for speech instruction as well. The plan makes it possible not only to give individual speech lessons to the children most in need of them but also to give general corrective work throughout the day. The special lessons can be suited to a child with greater exactness by the teacher because she is with him all day every day. She knows his learning ability, his rate of learning, his attention span, his emotional development, and his interests. There is the further advantage of an established rapport between the teacher and the child. General speech therapy is part of all the class does. The teacher is conscious of teaching speech right along with her teaching of the language arts, music, or handwork. Speech is also motivated and used during mealtime and playtime, in fact during every kind of activity. It may help to show how the all-day program works by describing typical daily situations and by relating illustrative anecdotes.

In the morning as each child enters, he exchanges greetings with the teacher, the practical nurse, and his classmates. He may say 'Hi' or 'Hello,' or 'Good morning.' Often he brings something to show his friends or to share with them. The atmosphere of the room is homelike. The boys and girls feel free to choose activities and to speak whenever they wish so long as they show consideration for others.

2

The reading period has proved to be an excellent time to teach speech. Two children who had practically no understandable speech, nevertheless showed a desire to read orally. 'I can understand you, Molly. You can do it,' the teacher said. Molly was encouraged to try. It was easier to understand her with the printed page as a check upon what she was attempting to say. This success stimulated Molly to speak as well as to read. Vera saw what Molly did, and though she had even more difficulty,

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Vera determined to imitate Molly. Her first success at sound production that was intelligible came during the reading period when a series of illustrations that had definite meaning to her had been made. She showed the teacher that she understood what she read by pointing to pictures. She began to make grunting sounds as she pointed. Little by little they became the vowels represented in the words. One day she answered *i* for *Dick* before pointing to the picture. She was so pleased with her success at communication that she rocked and giggled in glee. After that she pushed the illustration aside and voiced her answers as well as she could. She shows greater security even now during the reading lesson and has her best, most relaxed speech experiences at that time. Jane could learn *s* much better after she could associate it with *see, say, said, saw*, etc., in her reader. Willie learned to say *come* and *jump*, so that the teacher would be sure to know he could read them correctly. She had said: 'I can't really tell what you say. -You say *um* for *come* and *um* for *jump*, too.' When Bessie and Jennie read orally, 'Plan to have breath enough' has definite meaning for them. Since the reading must be meaningful there is discussion about the pictures, sometimes the title, and the plot as it develops. Even in a silent reading lesson there is use of speech for motivation and for checking purposes. The reading period is also a good time to help reduce drooling, for there is an incentive to keep the book or the paper dry.

The lunch hour gives the teacher opportunity to guide eating and chewing habits. Bread crusts are eaten by children who have never tried them. Little by little the children find out they can eat raw foods and the tougher meats. Chewing gum between meals has encouraged confidence in chewing. Some of the children express fear of swallowing gum, so it is wrapped in sterile gauze and a string is attached. By holding on to the string they are assured the gum will not go down their throats. Now, 'Chew the slaw with your big teeth just like you chew your chewing gum' brings desired response and new confidence. Milk and water are sucked through straws, and daily exercise of speech muscles comes simultaneously.

A unison prayer is joined in by everyone. For variety or as a special privilege, a child speaks the prayer alone. Even those with the poorest speech want to say the prayer. Singing, too, seems to bring out otherwise unheard voices. Not only are there definite singing periods but also spontaneous songs whenever they seem to relate to a given situation or experience. A singing game frequently used consists of calling each other and then echoing with the same type of call. The child with the most monotonous voice has learned to play the echo game, and he uses the more 'tuneful' voice when he has to call for help.

3

In the all-day program it is possible to use the children's needs to develop the use of speech concretely. Many children with cerebral palsy have developed a sign language in order to call attention to their needs. They do not know the use of voice for such situations, or they have the habit of making signs so firmly fixed that they use them even after they can say words. To tell a child to speak at all times does not solve the problem. The correction must take place in the real-life situation. The child's development and ability must be taken into account in working on this problem. For example, Vera was silent most of the time, and she has only a few

words now. But she can learn to use phonation for a purpose, for she has found her voice to be useful even though her speaking ability is very poor. She has been left alone in the bathroom, deliberately. 'You'll call me, when you want me, won't you?' the teacher has said to her. When Vera attempted to call, the teacher appeared immediately saying, 'Here I am. I heard you calling me.'

In another case, Molly had signs for her needs. 'Tell me what you want, Molly,' the teacher would say. 'You may point if you think I won't understand, but tell me with your mouth, too.' Thus reminded, voicing becaming a habit, and the signs were dropped when she no longer needed them.

Willie and Tommy habitually grunted when they wanted more food and when they were displeased with something. Johnny cried when he needed anything. Willie, who has been in the class over a year, has stopped grunting, and Tommy is learning, too, that to get action he must talk, not grunt. Johnny's tears have disappeared. He states his needs now.

A little deliberate neglect creates a need for speech. The children who wear bibs when they are eating want them removed when they have finished. If the teacher does not anticipate their needs, they feel it necessary to announce, 'I'm through'—or at least to attract attention with sound. It is not difficult to set the stage for such situations, for ten children who need care have to wait their turn at times. The manner in which questions are asked is important. Questions that require a choice other than 'yes' or 'no' can be asked deliberately: What else do you want to eat? What do you want to play with?

4

At Condon School, we believe that the boys and girls should feel it is their school and that they should participate fully in the curriculum. The boys and girls in each classroom are encouraged to plan the procedure which they are to follow in pursuing an interest or in solving a problem. Discussion is very necessary. They carry out their plans, then discuss and evaluate the results. Often an interview, perhaps numerous interviews, are necessary. As the ability to read increases, more and more help is obtained from books. Usually some form of expression follows, an expression that involves handwork or dramatization or both. Thus a child's curiosity is nourished rather than squelched; he is led to think and plan and search; he is taught to evaluate and create. There are questions to be asked, ideas to be voiced, and judgments to be stated. Interest runs high throughout the school.

In the small, special class for the cerebral palsied, the children follow the same procedure. Before the special class was created (when the cerebral palsied cases were among other crippled children) the more severely handicapped children were usually waited on by the children who could get around better. The severely handicapped children observed passively during much of the discussion and activity. In the small class for the cerebral palsied even the child who can do nothing with his hands feel he is part of all the activity. 'Let me give you some ideas if you want to have a grocery store,' said Howard who is completely helpless. 'Well, we have found out that our lunch money goes to the bank, but how it turns into our lunch is still a mystery,' he said on another occasion. The child who hasn't used speech finds new use and purpose for it. He is so full of ideas after an excursion he wants

to record something. Just recently there was a lively discussion about the playhouse. Everyone had a lot of ideas as to where the door of the house should be, how many windows we should have, what kind of wallpaper to have, and so on. Self-consciousness is lost because of the interest in the activity.

Often the palsied child has learned to communicate with adults, but he has not experienced the pleasure of talking with other children. The teacher can set the stage for successful experiences that will stimulate the child to try again. Often a child will confide some interesting information to the teacher. She can say: 'Oh, wouldn't you like to tell the boys and girls? They would like to know that.' It is a new idea to him. His face brightens as he says: 'I have a new puppy.' From such small successful attempts Howard finally developed the desire to give a book report. Willie had asked: 'I wonder how we get our bread?' One answer to that problem, which had become the problem of the whole group, was the information Howard had been able to get by reading. The children listened with interest, then clapped and thanked Howard when he had finished.

The children do not mind if the teacher steps in to help as needed. She may recognize a child's call when the one called does not. 'Eddie, I hear Vera calling you,' is enough to give Vera the desired attention. The teacher sometimes has to act as interpreter between two speakers. Gradually she can fade out of the picture as the children get accustomed to each other's speech. There comes a time when the children help her understand what someone is saying.

5

In the social atmosphere the children help each other. Eddie, who could barely whisper, could speak aloud to Vera, probably because he forgot himself in his eagerness to get response from Vera. Vera, in turn, forgot herself and thought only of pleasing Eddie by making sound. Johnny is helping Vera now. He enjoys babbling for the fun of it. Vera imitates him and has had much more success at imitating Johnny than at imitating adults. 'If he can do it, I can,' seems to run through her mind.

The children urge each other on; they praise and correct each other in ways that seem effective. Barbara had been working on *w* for some time, but *h* was still a substitution at times. When Willie refused to answer unless his name was pronounced correctly, Barbara learned in one day to say *Willie*, and soon she said *water, wash*, and other much needed words. Willie was greatly impressed by Jennie's criticism: 'Willie, you say *sank you* for *thank you*.' He wanted help on that matter immediately and wanted to practice in his individual lesson to improve his *thank you*. When the day was ending he had Jennie check: 'Listen, I say *thank you* now.' Her approval meant a great deal. Finding that someone else has the same problem is interesting to each child. Jane was working for a final *s* or *z*. It became more obvious to her that it was needed when she noticed the lack of these sounds in the speech of other children. 'If you mean more than one crayon, you have to say *crayons*,' she explained to Johnny as she went to get them for him. If the teacher reminds Willie to finish his words *up* or *jump*, Johnny is apt to say: 'We must say *up, up, up*, because he is conscious that he has been told he has the same problem. Molly and Vera have been encouraged by the children's praise. Praise from adults gives Vera greater self-consciousness, but she has been able to accept and profit by praise from her peers. Children's criticism of

each other needs careful guidance, of course. The guiding principle of Condon School helps to keep the criticism constructive. The children are taught and they live by the idea that 'we can all help each other.'

That the teacher can work with attitudes toward speech was recently well demonstrated. The younger child accepts his handicap and usually does not fully realize how different he is from others. However, one day when the wire recorder was used, Willie seemed quite shocked over his own speech. He had thought he spoke much better. The full realization did not come over him immediately. He had listened to the recording with seeming pleasure, had invited his physiotherapist to hear it, but later he argued that everyone had been well recorded except him. When the children told him that it did sound 'just like him' he was finally convinced it was a true record, and he was horrified. 'Why I sound tongue-tied! Can I work with that thing again? I want to sound better than that.' He looked so worried the teacher said: 'Willie, don't start hating yourself because you didn't like your speech. We hear you all the time but we like you. You have to like yourself too. We can work with the recorder and you can try to improve your speech. But you must not expect it to change in a short time. You will improve, but you must be patient. You do speak better now than when you came. You said *u- uni-* for *lunch money*, do you remember? You can say *lunch money* now, and many, many other words.' Willie still looked depressed. In a sad voice he said: 'Thank you, thanks for teaching us.' But when the teacher said: 'That's my job, Willie; I asked for it, and I like it,' Willie's smile returned. 'Well, thanks anyway,' he said, and his back straightened noticeably.

At the day's end the class chatters as it bundles up to go home. There is always time for: 'good-by,' 'see you tomorrow,' 'see you Monday,' etc.

Reports to the parents about speech progress are made in such a way as to strengthen the feeling of success on the part of the child. Along with the report cards the teacher sends comments on progress and sometimes suggestions to parents of ways to be helpful. Some typical comments follow:

1. Molly is talking more and more. She uses sentences as well as words now.
2. Vera is using sounds to attract our attention instead of touching us. Sometimes she says a word. We were so glad at first that she could say words that we praised her for doing so. She seemed very self-conscious when we did and became tense. Now, when she says something, we don't act surprised. We answer her in a matter-of-fact way as if it happened all the time. If she says: 'I'm through' when she has finished eating, we say: 'O.K. I'll help you in a minute,' just as we do to any other child. It seems to help Vera to treat her this way. Perhaps you have similar experiences at home and can answer Vera just as you would her sister Peggy.
3. Barbara can now say: '*la, la, la.*' She says: '*look* and *like*'; '*look* at what I made'; 'I *like* my dinner.'
4. Johnny is finishing words that end with *m* and *p* very nicely. He reads '*up, up, up.*' He likes to say: '*Boom, boom, boom,*' when he plays a drum.
5. Speech is so much easier for Howard now that it seems we can ask him to put *please* and *thank you* into his vocabulary. Howard will

always need to ask for help in life, and he will get better response if he learns to make requests politely and to show appreciation. It can be done in such a way that he will not think we are nagging. Sometimes we say to him: 'Did you bring *please* and *thank you* along in your pocket today?' If we work for it both at school and at home he probably will get the habit sooner.

The parents appreciate such notes and seem glad to get them. They feel that since the teacher knows their child very well she can make comments and suggestions, for they are aware that she has to face the problem of physical care much as they do and that she will not ask the impossible.

7

The last two years have been the writer's most enjoyable years of teaching. If she were trying to teach speech alone to Johnny in a little room at two o'clock on Thursday afternoon, perhaps she would be the most discouraged teacher in the world. In one and one-half years Johnny hasn't been able to correct his most obvious substitutions, *t* for *k* and *d* for *g*. The teacher might say to herself: 'What have I accomplished?' But instead she has seen a little, timid cry-baby who was afraid of every new situation become a sensible, normally brave little boy. She can feel and see his greater independence in walking. He sat all day in a wheelchair; now he can walk if he may but hold her hand. He didn't know he could use his hands; now he giggles over being able, not only to print, but to write longhand. He has learned to read. He had almost nothing to say; now he talks to the teacher; he talks to the boys and girls; he talks to the whole class; he talks to strangers. The teacher can see so much general improvement and development that she is encouraged.

It seems conclusive that:

1. The dual role of classroom teacher and speech teacher gives greater opportunity to observe and to know the whole child.
2. Instruction can be made more meaningful to the child because the teacher knows his interests and general ability.
3. The informal classroom situation does much to motivate speech.
4. Motivation for speech is important to the cerebral palsy case. He may not have tried speech at all. Again, if he does speak, he may not have tried speech with children.
5. In a group, children motivate each other and often give effective criticism.
6. The school program that encourages pupil participation produces growth in speech as well as general development of the child.
7. Speech is an integral part of the school program. It can be correlated with reading, singing, language lessons, and other projects.
8. A successful experience in communication stimulates to more attempts and more effort. The teacher can 'set the stage' for successful experiences at school and to some degree in the home.
9. Finally, it is more satisfying to the teacher to guide the whole child than to specialize in one phase of his growth. There is always some obvious improvement that encourages her.

THE FORUM

IN PRAISE OF JOHN GASSNER'S ASPECTS OF THE BROADWAY THEATRE

Mr. Gassner always brings to the subject of the theatre considerable erudition, thought, and perception. I have been thoroughly stimulated by his analysis of the recent theatre season. There is overwhelming evidence in this article of an informed mind working on the subject of the theatre.

BROOKS ATKINSON,
The New York Times

A COMMENT ON SHERIDAN AGAINST WARREN HASTINGS

I gladly accept the offered courtesy of your columns to comment on Lewis Gibbs's engaging sketch of Richard Brinsley Sheridan as political orator. It is a fitting companion piece to the full-length portrait which he has drawn in his recent Sheridan biography. Within the closer frame of his present study reappear qualities that mark his larger work—firm structural sense, lucid and agreeable exposition, fully informed and sound judgment. The Golden Legend of Sheridan's fame as orator, fostered by the instant and universal acclaim of his Warren Hastings speeches, and verified and transmitted by the long line of Sheridan's biographers, is reviewed clearly and reinterpreted cogently.

Lewis Gibbs remains characteristically an authentic biographer and historian. Excursions into strictly critical fields seem limited and incidental. The initial approach and ample introduction to the central discussion of Sheridan as orator follow the family paths of biography. Thereafter, his speeches are mainly considered in their historic relations—his case against Warren Hastings in relation to the actual facts of history, his oratorical triumphs viewed in the clear light of historical evidence as to the circumstances and effects of their actual delivery. Of the verbal form and precise character of the orations in themselves, the hints are few and scattered—a passing mention of the celebrated passage on 'Filial Piety,' and a quotation of a phrase from Sheridan's concluding exhortation. It is evident that the author is at his best as the annalist of Sheridan's fame as an orator rather than as critical analyst of his speeches.

In reviewing Sheridan's career prior to his appearance in Parliament in 1780 —with special reference to the conditioning factors of heredity, environment, and personal experience—the emphasis of space and of interpretation is given to some of the earlier links in the chain of evidence, at cost to the most immediate and vital links—those between the public stage which Sheridan had dominated as the foremost dramatist and manager of Drury Lane Theatre and that other public stage which he was soon to dominate as the leading actor in the dramatic trial of Warren Hastings. The kinship between the two theatres of Sheridan's successive ambitions lies even deeper than in their like proofs of his advancing fame and popularity. Drury Lane had been his chief training-school in the arts of dramatic construction and speech; there he had learned to suit the action to the word, the word to the action; there he

had already become past master of that basic art of the theatre which makes the written text the essential means towards the ends of its dramatic utterance. It is, of course, literally true that Sheridan 'had, in fact, given up authorship to embark on a political career' and 'continued to be manager of Drury Lane because he had no other source of income.' Yet the larger and more significant truth is that Sheridan continued to derive from Drury Lane vital resources of strength beyond the measure of financial returns, and that his transfer from its stage to that of Westminster Hall is not a break with the past but an indissoluble link with his dramatic achievements.

In the main discussions of Sheridan as orator, the tendency to minimize the value to the reader of concrete illustration of critical generalizations is evident. In perhaps the most promising and pertinent critical comment—'As a speaker Sheridan was both witty and forceful, and at his best he was brilliant'—the possibilities of conclusive proof are left undeveloped. The quick play of Sheridan's mind and the rapier-thrust of his speech could readily have been pointed even in a single sentence from his speech in reply to his political adversary Dundas: 'The Right Honorable gentleman is indebted to his memory for his jests, and to his imagination for his facts.' In asserting in a different context that 'Sheridan's speeches were always carefully prepared,' the real danger lies not so much in its questionable sweep as in the failure to recognize adequately the offsetting facts of Sheridan's quick wit, readiness of retort, and brilliant powers of improvisation. Such suggestions of possible betterments in matters of critical interpretation are in no wise at variance with grateful praise of the outstanding services of Lewis Gibbs to the general reader and to the special student of Sheridan.

GEORGE H. NETTLETON,
Lampson Professor Emeritus of English,
Yale University

WE SHOULD EXTEND GROUP DISCUSSION TO THE WHOLE RANGE OF LIFE

Two observations, seemingly contradictory, occur to me as I read William E. Utterback's article, The Moderator's Function in Group Thinking, appearing in the December 1948 issue.

One is that group discussion must be looked upon as a departure from present modes and practices, and none of us is automatically qualified to take intelligent part or leadership in it. We persist in thinking of discussion as an imitation of something already in existence and repeatedly make mistakes by trying to carry over into cooperative group thinking the skills acquired (and lauded) in some other field.

The other observation is that discussion, while bound to be imperfect because it is infinitely more complex than we at present admit, should be more widely practiced; it should be tried out venturesomely in areas where other modes, particularly those of the schoolroom, are complacently accepted as final.

While Dr. Utterback might not be inclined to agree with the second point, I suggest that it arises logically from the first and that the extension of group discussion to all sorts of lay and amateur groups may be one of the best means of establishing in the public mind some of the difficulties.

Obviously, the emphasis upon those difficulties is a healthy and neglected one. We are forever seeking in this day and time to find analogies. Often the result is that we make comparisons that

should never be made at all. In no field are as many irrelevant virtues and actual handicaps as greatly admired as in the field of discussion leadership. If a man shows that he can 'chair' a meeting (as the repulsive phrase has it), it is generally assumed that he would be good at leading a discussion. The two processes are wholly different. The chairman may be gifted as a master of ceremonies. This is likely to mean chiefly that he is a showman, a ringmaster, an entertainer who is supposed to keep the show rolling for the benefit of those who do not want to take any part in it. The point was driven home to me not long ago when a woman who had not spoken out in a public meeting over which I presided remarked later: 'You were a wonderful clown.'

By thinking of a discussion leader in old terms, drawn from parliamentary procedure and the night club, it follows that we are likely to make all sorts of other mistakes. Clearly, a good many courses in discussion leadership have entirely missed the proper road. As E. C. Lindeman once put it, too many such courses are really training in tricks of personal dominance. When Lindeman helped to set up thirty discussion groups among ex-servicemen in New York, it was thought by some of his advisers that it might be well to have a consulting psychologist, just in case there should prove to be neuro-psychiatric tendencies among the veterans. There didn't prove to be any, but the psychologist found plenty of neuro-psychiatric tendencies among the leaders.

Hence, Dr. Utterback's straight and insistent emphasis upon the unprecedented nature of the leader's function should be closely heeded. My only fear as a brash layman who believes in group discussions as the hope of the world is that too much stress on the complexities of discussion at this time may turn group discussion into an esoteric practice. And even if this dire result should not wholly come to pass, there is the danger that the vast commonalty of men be led by a great emphasis upon the difficulties to look upon group discussion as a specialty to be practiced outside and beyond the routine of ordinary daily affairs. The human mind when confronted with any prospect of social change is quick to seize upon any excuse for inaction.

So, while full attention should be paid to the point which Dr. Utterback states, I want to suggest that we ought also to extend the practice of group discussion, even if it is trial and error discussion, to an ever larger area of life. The mistake will be to suppose that group discussion is an exercise to be carried on as a sort of extracurricular affair. I am much impressed with the fact brought out in the article that there is little or no opportunity in college for the training of discussion leaders. We train students to sway, to spellbind, to cajole, to influence men in public address. But we do not train them in any of the subtler arts of communication and in the direction of communication.

One reason for this failure, usually, is that discussion in the true sense of the term is still foreign to education as we know it today. Our colleges and universities are still a studied imitation of European medievalism in which the lecture, designed to convey secondhand information to the lowly consumer, is the prevailing and generally unquestioned practice. As long as the very process of what we call higher education is carried on by such old fogy methods as obtain now, discussion can hardly hope to be looked upon as more than a pastime to be indulged in on off-nights by odd and assorted addicts.

At the risk of some colossal blunders,

we should encourage group discussion as a method. Even with all the likely failures, it has more to recommend it than all the claptrap by which we now seek to carry on our affairs. Hand in hand with the pioneering effort to perfect discussion techniques there ought to go a sincere effort to extend discussion to the whole range of life. The results will be in the long run satisfactory even to those who train leaders. For any amateur who has made a fool of himself leading a discussion will be in the market for learning how to do better next time.

CHARLES W. FERGUSON,
The Reader's Digest

A LEADING EDUCATOR LAUDS ELISE HAHN'S STUDY

I am particularly interested in the emphasis which the article, An Analysis of the Content and Form of the Speech of First Grade Children, by Elise Hahn gives to the developmental aspects of spontaneous speech in the first grade. Unfortunately, too many teachers restrain, formalize, and inhibit speech in primary classrooms and thus not only retard speech and other phases of language development but complicate social adjustment as well.

By recording samples of the speech of *every* child in the eleven classrooms in two different but typical speech-use situations, Miss Hahn provides a basis for some interesting and significant comparisons and inferences. She provides a basis for studying the adequacy and maturity of speech use as communication on this level and for realizing the factors which influence speech flow, adequacy, and maturity. While I should like to see the later article to which she refers for more analytical material on rate, phrasing, pitch changes, audibility, vocal and articulatory faults, I think these matters are perhaps no more significant than the data on the functional effectiveness of spontaneous speech which this study provides.

By avoiding self-consciousness in typical, informal classroom situations through the use of a concealed microphone, the investigator secured valid data for a study of the adequacy and maturity of speech use in spontaneous communication of ten types, one of which was more functional and social than the other. Teachers and others interested in the guidance of young school children with retarded speech development should not only use such a dual basis as a reference in appraising individual progress but should make sure that educational and remedial guidance both include opportunities for fostering spontaneous group communication.

Some of the findings and conclusions are noteworthy. Miss Hahn found the first grader's spontaneous speech highly personal in content; she found that short immature sentences are typical of situations in which the teacher's attitude or questions did not lead the child to give interesting information to the listening group; she found that the discussion of family activity resulted in the longest total responses and the longest sentences, that in such situations the child typically attempted to reconstruct and recount in language a firsthand experience highly interesting to him, and that he appeared to be seeking reactions from the listeners. This is surely a key to unself-consciousness in functional speech and to procedure in the development of oral composition and exposition. With all the developmental implications for other aspects of language and personality that are contingent on such free oral speech, this is a very important consideration. Too much classroom speech is utterly lacking, or low in, such dynamic

incentives to clarity and real social communication. The investigator goes on to report that in opportunities to recount and reconstruct individual firsthand experiences through language for a peer group the child made free use of the more complex constructions which characterize maturing speech capacities. This conclusion suggests that the isolation of the child from his group for individual speech practice or training with an adult and the use of pictorial devices or other artificial means of initiating speech may be more suited to remedial training but less conducive, by far, to developmental skill in the free use of more mature sentence forms and more adequate functional spontaneity.

If 'the atmosphere of social responsiveness, and of group interest' not only 'make speaking fun' but 'make for higher skills,' then first grade children are bound to be retarded in speech development by too much quiet sitting in rows, too much insistence on complete sentences, too much waiting to recite in turn, too much inhibition of the flow of language that is vitally associated with the individual's actual background of firsthand experience and his out-of-school preoccupations with the activities in home and neighborhood, and too much devotion to books and workbooks.

This investigator found prototypes of the 'garrulous, the over-assertive, the shy, the poised, and the enthusiastic' adult at this early level and concluded that the individual manner of speaking and thinking becomes organized at an early date and that the school system at present only permits early habits to persist. What a challenge to teachers who are truly concerned with the optimal development of children!

LAURA ZIRBES, *Chairman*
Board of Editors
Childhood Education

HOW CAN THE RHETORICIAN TAKE HIS RIGHTFUL PLACE IN CURRICULAR SOCIETY?

Mr. Robert D. Clark contrasts in the December issue our readiness to teach motive appeals with our hesitancy to discuss the moral attributes of a speaker. In the past two weeks—over, at long last—my students in Persuasion and I have attended political rallies of all parties. We have studied the speaking, among others, of four United States senators, one of whom is our newly elected vice-president. These students uncapped their pens with zest when the orator began with a tribute to 'The American Way.' They filled their notebooks with examples of motive appeals, mental stereotypes, yes-responses. They were ready for the class discussion—loaded for bear! But when they were asked, 'What evidence do you have that the orator met the test of the "good man speaking"?', they were mute. Finally, one protested: 'But you didn't tell us to answer that question!' Neither, it seems, had I impressed them with my discussion of the quality of 'goodness' in a speaker. Had I assumed that that question had been settled by my colleague, the philosopher? Perhaps the truth is that I had been loathe to undertake the discussion and yet that is strange indeed in view of my fundamental belief that nothing else except goodness really matters.

It may be that we are reluctant to handle the real rather than the pseudo-knowledge because the boundaries of our subject are still illusory, a kind of mirage on the educational horizon. And if the boundaries are unknown, there can be no true center, no focal philosophy. Professor Clark implies that this headless torso, this subject without focus, results from a failure to relate our techniques and appeals to the 'social context' or to a 'machinery of conditions.'

It seems to me that this lack is something greater than a failure to take account of social context.

Alfred North Whitehead said that we teachers make the mistake of teaching 'facts as abstract, detached, incidental, curiosities' and exemplified his meaning in this way:

> Fifty years ago women did not go to college, today they do. This is a fact in the abstract, capable of clear statement in a short sentence. But the understanding of the difference in human life, now and fifty years ago, involved in this statement is the comprehension of the fact in the concrete. Still more concrete is the grasp of the mixture of waywardness and inevitableness with which the transition developed. . . . It is necessary to turn abstract knowledge into the concrete feeling.

Is it not possible that Ethos may indeed be the 'feeling Center,' that focal agent in our subject? And if it should take its rightful place in our thinking, then, in turn, we might expect the rhetorician to take his rightful place in curricular society.

MILDRED F. BERRY,
Rockford College

AN AMERICAN VIEW OF INTERNATIONAL DEBATING

We have read with great interest the article in your December issue, American and British Debating, written by our friends Anthony Wedgwood Benn, Sir Edward Boyle, and Kenneth Harris who represented Oxford Union Society on a debating tour of the United States in the winter of 1947-48. The article confirms some of the opinions we formed while visiting England during the summer of 1948 as members of the West Point Debate Team of the United States Military Academy.

As mentioned by the authors of the article, the contrast between the British and American styles of debating is most striking in the amount of audience participation found in England. We have always been greatly disappointed by the lack of enthusiasm for debating on the part of student bodies in the United States. After our visit to England, however, we are convinced that the fault lies not so much with the average American student as with the debating councils and societies throughout the nation. These almost invariably attempt to steer clear of controversial subjects, when, in reality, those very subjects would be most beneficial both in educational value and in audience interest. We are immediately reminded of the countless number of debates in which we have participated with no one present but a chairman, a lonely judge, and four debaters delivering facts, quotations, and statistics that all have heard a hundred times before.

Here in the United States we have enormous advantages in the facilities for speech and debate instruction in most of our schools. It is our hope that some day we can reach a compromise in debate types and methods which will gain increased audience participation and keener interest in debate. The visits of teams from Oxford and Cambridge to American campuses, and visits by American teams to the venerable British debating halls, will do much to stimulate us all to better effort.

In closing, we would like to express our pesonal feelings, as well as those of our faculty advisor, Lieutenant Colonel Chester L. Johnson, in offering sincere thanks to our friends in England who provided so well for us—and taught us lessons about debate long to be remembered.

WILLIAM F. GOROG, '49
JOHN F. MCARDLE, '49
RICHARD A. MACKENZIE, '49
United States Military Academy, West Point, New York

FORENSIC PROGRAMS AND THEIR DIRECTION

In the October issue of the JOURNAL,[1] Professor P. E. Lull raises some very thought provoking observations concerning a survey of collegiate forensic activities and the suggestions for improvement which I outlined in the April number.[2] In the first place, Professor Lull believes that the survey advocates unlimited expansion of intercollegiate debate and wider public participation by students. He suggests that this can only result in a low level of achievement. Secondly, he believes that the needs of all but a restricted group of students should be met by a program of intramural forensics, and implies that I will have none of this latter approach. His line of argument seems to have three main points. In support of a highly restricted program of public or representative forensics, he says that what we need is quality, and that quality and quantity are not possible at the same time. To support this position further, he points to the restrictive practices followed by certain other activities, and then cites intramural sports programs as analagous situations.

While Professor Lull writes as though there were basic disagreement with respect to standards and methods, I suspect such is not the case, for a good share of his analysis is based on the assumption that extramural expansion was to take place without increase in staff and facilities. Obviously such expansion should take place only under satisfactory conditions, as was indicated when I wrote: 'Our present efforts are directed at from twenty to thirty students. We need vision to see the potentialities of reaching ten times that number. If time and staff to handle such programs are not now available let us go about securing them.'[3] Expansion of extramural activity should not guarantee to all aspirants the privilege of representing the school, but it is hard to believe that in student bodies numbering 5000 and up, only one half of one percent (20 to 30) of the individuals are capable of doing so with credit to themselves and their school and with profit to the audience. Because some students ought not to represent the school, it does not follow that we are reaching and serving all those who could and should do so. And when the median number of students participating in speakers' bureau activities is 11,[4] it seems unlikely that we are approaching the saturation point with respect to available audiences. With capable staffs and proper facilities, does it seem so unreasonable to believe that we can increase both quality and quantity?

The suggestion that a balanced forensic program might include intramural activities is certainly a good one. It is true that the survey included no data concerning this phase of forensics, and such information would be of value. But that is no simple panacea for our forensic ills. Such programs require direction and supervision too, and what the demand would be in terms of staff, time, and effort as compared to equivalent extramural activities presents an interesting problem for investigation. For the moment let us examine Professor Lull's argument by analogy that forensics should follow the pattern of restricted participation set by publications, dramatics, and athletics. The first two areas cited are not without exceptions. Some schools are increasing the frequency of publication of their student newspapers

[1] Paul E. Lull, Mass Production of Debaters, QJS 34 (1948).374-376.
[2] Thorrel B. Fest, A Survey of College Forensics, QJS 34 (1948).168.
[3] Ibid., 170.
[4] Ibid., 171.

and using two completely different and larger staffs.[5] In other schools the number of staff positions available has increased if the publications themselves have not. In the field of drama, directors are providing more plays for public consumption at both the conventional and experimental levels. Closely allied is the growing interest and participation in public reading.[6] If a process of restriction and selection produces some of the same policies, methods, and problems which plague our athletic departments, we shall be in a sorry plight. And if the analogy produces supporting intramural speech programs that are as free from faculty training and direction as our intramural sports programs may be, their contributions to training for democracy may be difficult to discover. Since I am sure that neither Professor Lull nor I am referring to slipshod, haphazard, unsupervised programs, it appears that our apparent difference over extramural and intramural emphasis in programs is one of degree.

But the expansion of intramural activities it not the only suggestion Professor Lull has for improving collegiate forensics. In *The Speaker* for May, 1948, he presents his analysis of what is wrong with our postwar forensic programs, and outlines an eight-point program for correcting the condition. Drawing on his experience as president of Tau Kappa Alpha, he reports that in some parts of the country debate is dead or dying, and he contends that the major responsibility lies with speech teachers and debate coaches themselves. In pinning labels such as 'Win-at-any-pricers,' 'Tournament Boys,' 'Well Wishers,' 'Faddists,' and 'Unconverted Speech Directors' on the culprits, he identifies people and philosophies with which we are all familiar. While he does not cite conditions and institutional policies as contributing causes, their effect seems to be implied in the above classification. If we may find a large area of agreement in his causes, the matter of cures offers opportunity for further discussion. Although the proposed program was intended for TKA chapters, the problem is broader than one organization, and so I presume to comment on its implications. In the first place Professor Lull feels that there is a definite causal relation between the vigor of the debating carried on at an institution and the strength of its local chapter. Perhaps that relationship has been established for TKA, but it is possible that there is an element of coincidence or that both conditions spring from other unspecified causes. Consequently many of his recommendations are directed toward revitalizing debating. In the interests of brevity, I have condensed his suggestions into five points. Let us examine his proposals.

1. Draw up a code of ethics and enforce adherence by suspending chapters using unethical practices.

I suspect that such a 'code' already exists in the minds of most students of rhetoric and public speaking. To organize a code formally, to publish it as a statement of a society's policy, and to distribute it to students might be helpful. But some of the same day-by-day interpretation and application would still remain in the hands of the 'Win-at-any-pricers' and the 'Tournament Boys.' Who would serve as an informer? How might violations be investigated? Would 'trials' or 'hearings' be conducted? Perhaps a more simple remedy would be to redirect the emphasis toward communication of ideas to an audience, and take

[5] This is now the policy of the *Silver and Gold* at the University of Colorado, to mention but one specific instance.

[6] Such activities are finding inclusion in intercollegiate meets in the Rocky Mountain area.

the judge's decision for what it is—one expert's opinion coupled with his suggestions for improvement.

2. Set up honor awards to recognize outstanding contributions to society through forensic speaking.

If the awards did recognize outstanding social contributions, and if the criteria for selection emphasized speaking on important issues before audiences, such a proposal could do much to promote functional speaking.

3. Rebuild regional organizations and integrate tournament schedules so that qualified speech teachers control the events.

In so far as this proposal corrects the abuses which are attributed to the 'Tournament Boys,' it has merit. But we need to do more than refine the scheduling of a series of conventional tournaments with their present problems sanctified by honor organizations. If constructive criticism is encouraged, if audience speaking situations are included, and if the season's schedule provides for variation and experimentation with new forms and new methods, this approach might offer help.

4. Investigate the possibility of greater inter-society cooperation among Tau Kappa Alpha, Pi Kappa Delta, and Delta Sigma Rho in the interests of greater strength and service.

Some progress has been made in this area and more might be considered. Whether the organizations eventually should merge as Professor Lull suggests seems to be a question that experience with cooperative projects would answer.

5. Restore audience debates to the campuses.

If we broaden this concept to include not only campus debates but all types of audience speaking situations, I believe that we have the beginning of a very healthful approach to revitalizing all forensic activities. Is not one of the primary purposes of our work to train students in clear thinking and effective speaking before audiences to the end that democracy may be truly effective? To accomplish this we need to discuss several subjects in the course of a season. We need to discuss local and state problems as well as those of national and international character. It is quite a stimulating experience for a student to explain and defend his views in a forum period following symposia or debate. Practice sessions and tournaments have their place, but the ultimate objective is communication within the framework of acceptable ethics.

Having discussed certain of the problems and suggestions for improvement offered by both Professor Lull and myself, I should like to invite examination and comment on four principles that might guide our efforts in improving forensic activities. These are:

1. A forensic program should make maximum contributions toward training students in the philosophy and techniques of democracy.
2. A forensic program should provide activities which are functional for both the student and his society.
3. A forensic program should provide opportunity for maximum student participation consistent with acceptable standards of achievement.
4. A forensic program should be directed by faculty personnel that represents the best in vision, leadership, preparation, and enthusiasm for the contribution which the program may make.

THORREL B. FEST,
University of Colorado

WE NEED MORE SPECIAL BIBLIOGRAPHIES

In my judgment the Bibliography of Rhetoric and Public Address published in the JOURNAL, October 1948, is an important contribution to the literature of

our field. While opinions may vary concerning the format and means of organization, I am sure that few persons, if any, will fail to find the material extremely valuable. It is my opinion that this project should be continued and that similar projects in other areas of speech may well find their way into forthcoming issues of the JOURNAL. It seems to me that even though these projects occupy a substantial number of pages their merit makes the inevitable expenditure worth while.

KENNETH G. HANCE,
Northwestern University

ANOTHER DRAMATIST LOOKS AT PUBLIC SPEAKING

I have read with interest and enjoyment Professor Drummond's article, A Dramatist Looks at Public Speaking, which appeared in your October issue. I agree with him that we have tended to lose sight of the historical importance of rhetoric and oratory in the theatre. Under the influence of the realistic drama we have undoubtedly gone too far in the direction of conversational style. Many of our actors are lamentably weak in clarity of diction, in phrasing, and in projection.

I cannot, however, agree that the 'public address division' should have control of training for the stage, if that is what Professor Drummond means to suggest. I believe in separate drama departments. The aims and techniques of theatre people are quite distinct (in my experience) from the aims and techniques of those concerned with public address and speech correction. If a drama department needs more emphasis on speech training, then it should provide it. In our own experience we have found it impractical for our drama students to get their basic training in the speech department. And this is no criticism of the latter. It merely demonstrates the difference in aim and technique.

GLENN HUGHES, *Director*
School of Drama,
University of Washington

FURTHER COMMENT ON THE DIETRICH SURVEY AND ERIC BENTLEY'S CRITICISM

Both Mr. Dietrich and Mr. Bentley draw some rather doleful conclusions concerning the current state of the college theatre based upon Mr. Dietrich's statistics in the April 1948 issue. But we must remember that there is nothing inevitable about statistics, especially since they are capable of various interpretations.

From where I stand, at least, Mr. Dietrich's figures on the situation in the college theatre may be viewed with more hope than alarm. For the above-mentioned gentlemen seem to have neglected to consider fully the importance of the audience in any theatre picture. Although the participants in a theatrical production do gain much from the experience, the real justification for theatre is the audience.

What difference does it make if one good classic is produced twenty times or if two are produced ten times? In both cases twenty different audiences have had the opportunity to see a good play.

Mr. Dietrich's figures themselves do not paint too bad a picture. For example, he records 110 different productions of plays by the eight most popular 'standard' (by this he means ancient or recent classic) authors compared to 110 plays by the most popular 'Broadway' authors. Included in the eight most popular 'Broadway' authors were Maxwell Anderson and Thornton Wilder, which shows some discrimination. And two of the six most popular 'Broadway' plays were 'The Male Animal' and 'The

State of the Union,' which are serious as well as entertaining, qualities which Mr. Bentley holds need not be antithetical in a play.

These proportions indicate that audiences in our college theatres are getting much more of the better drama of the past and present than audiences in the New York commercial theatre. And considering the fact that to many of these people there is no other theatre than college theatres, this is no mean contribution to the cultural life of the United States.

There may be some slight cause for rejoicing in the pioneering phases of theatre too. Twelve schools reported using the new technique, central staging. How many commercial or community theatres can report the same?

Even the figures in respect to 'original' plays are not as bad as they look at first, for Mr. Dietrich defines his original play as one given its première performance by one of the schools. Why should there not be some advantage to repeat performances by other schools of new plays not previously produced on Broadway? During the year of Mr. Dietrich's survey the University of Delaware produced 'Storm,' a new play about Mary Todd Lincoln, but it was not a première, although the author revised it for our performance. I wish the figures were available for the number of new plays produced which are not premières.

This is not intended, however, as an apology for the college theatre. But we must keep our sense of perspective. Credit should be given to the very real contribution our colleges are making to the theatre.

We must realize, also, that as the only subsidized theatre—generally no salaries, no rent, none or few labor costs need to come out of the box office receipts—we should have the courage to give our audiences theatrical fare of genuine value. Many of us have found that although audiences do not always ask for the better dramas, they enjoy them when they are offered.

C. R. Kase,
University of Delaware

MORE ABOUT AN IMAGINED ANTHOLOGY

Teachers of interpretation will welcome Professor Burklund's Notes for an Imagined Anthology in the December Quarterly, both for his insistence that only poetry of high quality is worth our attention and his emphasis upon communication as the end of interpretation. He understands and shares our difficulties in attempting to teach appreciation of poetry, and we hope he proceeds with his project for an ideal anthology. But when and if he does, he will be troubled by the problem that baffles so many of us—the problem of finding a common language in which to explain to relatively illiterate students just what the essential elements of poetry are and just how they can be communicated orally to others. Even in literary writing intended for the *cognoscenti* this difficulty is present. Each of us is likely to develop a confident patter which he assumes that others will understand as well as he.

Some of the vocabulary of literary criticism is well standardized. The names of various types of poetry, for instance, are uniform; and such terms as meter, rhyme, metaphor, imagery, etc., carry the same meaning for all of us. But some other terms frequently used in criticism are not so clear. There is, perhaps, no subject on which writing and teaching are more vague, confused, and obscure than on rhythm. Reasons for this obscurity are readily found. First, psychological susceptibility to rhythm varies with different persons; and hence,

second, we can never be sure that we perceive and feel the same rhythmical effects as the poet, or the effects he intended to communicate to us (if he did attempt to communicate). And, third, the terms in which we discuss rhythm are often cloudy, ambiguous, and idiosyncratic. How then can we 'teach appreciation' of the rhythms of poetry? I wish I knew.

For example, I feel sure that I know what Professor Burklund means when he speaks of a 'slowing down of tempo' on Keats' line: 'And no birds sing.' He means that this line should have about the same duration as the preceding lines in the stanza—as if it had been filled out thus: 'And not a bird was heard to sing.' But is this a 'slowing down of tempo'? Is it not rather maintaining the tempo of the other lines? What does *tempo* mean to a student who may, or may not, be familiar with that term in music?

I am not sure I understand Professor Burklund when he says that the reader must find an 'acceptable ratio' between a reading that is 'technically loyal' to the poem and one that is 'aesthetically loyal,' or when he says that the goal is 'to preserve the art pattern but within its framework to impose the modulations of a life rhythm.' I think he implies that the reader must find the proper mean between singsong and prose. But perhaps my terms are no more satisfactory than his.

I am somewhat troubled also by his use of 'melody' to include such effects as assonance and alliteration. Melody as used by musicians and elocutionists has to do with changes in pitch, and it seems to me that we would do well to avoid extending it even figuratively to other aspects of speech.

These semantic difficulties are common to all discussions of art, and we can never wholly escape them; but we need constantly to be on guard against employing a purely individual vocabulary, and always we must take special pains to define our critical terms.

W. M. Parrish,
University of Illinois

AN EXTENSION OF BROMLEY SMITH'S ARTICLE

First, in regard to the themes which were disputed in these extracurricular contests—doubtless the same themes were disputed in the regular contests of the schools. As I had observed in the past, the themes of the early sixteenth century were characteristically those of the Roman *progymnasmata* and *declamatio*. Thus 'Whether Civil Law is Superior to Medicine' is a thesis like Milton's 'Whether Day is Superior to Night' or the one given in Aphthonius, 'Whether a Man Should Marry.' The second is a *controversia*, or fictitious legal case, such as were debated in the Roman schools—much as Moot-Court cases are argued in law schools today. 'Whether a woman condemned to death, twice hanged, a noose broken, should be hanged a third time' resembles the case in Seneca, *Controversiae* (3.3), and discussed by Quintilian (6.8, 3-6) who says the issue is: 'Whether what is lawful to be done once, is lawful to be done more than once.'

As the sixteenth century wore on real, not fictitious, issues came to be disputed: Ramus *vs* Aristotle and Cicero; the bishops *vs* Presbyterians and Independents. And the disputations became more acrimonious and violent as Smith clearly shows.

My second comment is that extracurricular disputations were carried on in the grammar schools as well as in the universities. Appropriately enough the disputations were about the principles of grammar rather than of logic. In my

John Milton at St. Paul's School, I quote from Stow's *London:* 'The arguing of the Schoole boyes about the principles of Grammer, have beene continued even till our time: for I myselfe in my youth have yearely seene on the Eve of S. Bartholomew the Apostle, the schollers of divers Grammer Schooles repayre unto the Churchyard' to be opposed and answered. When the formal disputations were no longer carried out, the boys of St. Paul's and St. Anthony's 'did for a long season disorderly in the open streete provoke one another with *"Salve tu quoque, placet tibi mecum disputare, placet":* and so proceeding from this to questions in Grammer, they usually fall from words to blows.' Another bit of evidence is from the memoirs of William Lilly, the astrologer, who remembering his school days at Ashby in 1613, proudly writes: 'If any Scholars from remote Schools came to dispute, I was Ringleader to dispute with them.'

DONALD L. CLARK,
Columbia University

AN ADDITIONAL OBSERVATION

Bromley Smith's article on Extracurricular Disputations 1400-1650 throws an interesting side light on the intellectual activities of the period covered. Such debaters were the by-product of the medieval 'disputatio,' and the term *Tripos* (the three-legged stool of the disputant) is still employed in connection with the Honours Examination at Cambridge (England) University, though the term *wrangler* (confined to candidates in mathematics) has latterly fallen into disuse.

J. W. H. ATKINS,
University College of Wales, Aberystwyth

THE WORLD'S GREAT PLAYS

The first of the University of Chicago seminars on the world's great plays began on October 6, 1948. The class meets once a week for two and one-half hours

The first hour of the seminar is devoted to a reading of the play. Assignment of roles is on a voluntary basis since most of the students show a decided preference for one or another character in each play. Whenever one role predominates, it is divided and assigned to two or more students. The plays are read in entirety before classtime. For seminar purposes, however, they are carefully edited to fall within the time allotted for reading and yet to retain maximum continuity.

The remaining time is devoted to an analysis of the play. This discussion tends at first to divide itself into two phases: many of the students were primarily interested in *what* the play had to say, while an equal number were mainly concerned with *how* it was said. The leader's problem was one of correlation in order that the play might be understood and appreciated as a whole.

Choice of the plays was influenced by such considerations as: an adequate number of characters, appropriate length for seminar purposes, and subject matter to stimulate discussion as well as general interest and enjoyment among the students. Following is a list of the plays in the order in which they were scheduled:

Sophocles: 'Oedipus Rex'
Aristophanes: 'The Frogs'
Shakespeare: 'Twelfth Night'
Marlowe: 'Dr. Faustus'
Molière: 'Les Precieuses Ridicules'
Sheridan: 'School for Scandal'
Ibsen: 'The Doll's House'
Chekhov: 'The Cherry Orchard'
Shaw: 'Pygmalion'

O'Neill: 'Mourning Becomes Electra'

The emphasis throughout has been on each play as it has come up on the schedule. Although references are frequently made to plays analyzed in previous seminars, it has never been our objective to discuss one play in the light of another. The aim is always to discover why the particular play under discussion has been, and remains, one of the world's great plays.

HAROLD S. MARIENTHAL,
University of Chicago

TOWARD THE STANDARDIZATION OF A KEYBOARD FOR PHONETIC TYPEWRITERS

For the past eight years I have used a typewriter with a keyboard arranged as follows:

2	3	4	5	6	7	8	9	3	(	)	
ɑ	æ	ɛ	ɜ	ɚ	ə	ʊ	ɪ	ɔ	ɒ	ʌ	
Q	W	E	R	T	Y	U	I	O	P	Θ	¨
q	w	e	r	t	y	u	i	o	p	ʍ	˚
A	S	D	F	G	H	J	K	L	:	ʒ	˜
a	s	d	f	g	h	j	k	l	ð	ˈ	ˌ
Z	X	C	V	B	N	M	?	|	—	ʃ	
z	x	c	v	b	n	m	,	.	-	ŋ	

It has long been apparent that a single typewriter (even one with four extra keys) is not satisfactory for typing both phonetic transcriptions, and manuscripts and general correspondence written in conventional orthography. In the near future I plan to buy a typewriter equipped with the symbols of the International Phonetic Alphabet only, and in designing its keyboard I should like to profit from the experience of those who have used typewriters with such keyboards.

It will be a favor if QJS readers who own or have access to phonetic typewriters will send me a 'strikeup' (like that above) of their keyboards. I should also like to receive answers to the following questions—whether or not the respondents habitually use phonetic typewriters:

1. What revision would you make of your present keyboard if you were re-designing it?
   a. What symbols (if any) are used so infrequently that they might be dispensed with?
   b. Are there any symbols not included in your keyboard which are so frequently used that their omission is a disadvantage?
2. Do you consider it an advantage or disadvantage to have symbols common to both the Roman alphabet and the IPA: a, s, d, f, etc., arranged as they are on the standard keyboard?
3. Would you prefer to have frequently used symbols, e.g., ɛ, ɪ, ŋ, ʃ, on the lower-case section of the type-bars so that they could be typed without using the shift key? Or would you prefer to have them on the shift section of the type-bars for typographically related symbols: e.g., ɛ above e, ɪ above i, ŋ above n, ʃ above s? Or are you indifferent to such aspects of arrangement?
4. Have you any suggestions for the arrangement of the keyboard of a phonetic typewriter?

Any response to the above questions will be greatly appreciated. I may be reached at 130 Lincoln Hall, Urbana, Illinois.

HENRY L. MUELLER,
University of Illinois

PRACTICAL IMPROMPTUS

One way to bring out the value of a public speaking course is by a practical

impromptu. Almost everyone sooner or later will be called upon to speak on the spur of the moment. Few, however, will give the kind of speech required when a student picks out of a hat a topic such as The European Recovery Program and is expected to say something significant on the subject. I give a formula below.

A down-to-earth impromptu should deal with speech situations that could occur to almost anyone. After reading aloud a paragraph outlining a specific circumstance in which an impromptu speech might be in order, permit students to ask a question or two if necessary to clear up any misunderstanding. Then allot the class sixty seconds to adjust itself to the problem and prepare, mentally or on cards, the skeleton of a prospective speech. Select a student to make a speech appropriate for the occasion. When he sits down, ask another to speak on the same problem. While some may manage to talk for only a minute, a couple of minutes is the desired time.

Having two students tackle the same problem permits class criticism to be offered on a more intelligent basis. Who adjusted better to the situation? Who gave the better speech? Why? How could both speeches have beeen improved? In what way were these impromptus inferior to extemporaneous speeches? In what way superior?

Examples of practical impromptus are:

You are at the tenth anniversary dinner of the Rutgers University Class of '52. Several of the graduates have already spoken briefly about incidents that occurred during their undergraduate days. You are called upon to speak about one of your experiences.

You are in your government class. The instructor is one who feels that the importance of his course cannot be overstressed. He surprises you by calling upon you to tell the class in some detail what values the course in government has for you.

Class response to this type of assignment is extremely favorable. Students say that the assignment is more realistic than any previously undertaken and is more likely to be met with outside of class, that it shows what one can do on the spur of the moment, increases self-confidence, makes a student feel more at ease and less likely to memorize future extemporaneous speeches. Students also feel that this procedure is a combined challenge and game—thus, an incentive for learning is present.

Someone will probably hit on the idea that the class would not have done so well had it not experienced the often scorned 'artificial' assignments of the four-minute speech variety. This gives the instructor the opportunity to point out the value of taking public speaking and the fact that one who conscientiously does his work may reasonably expect to finish the course a better conversationalist, a man more likely to be listened to, a man better able to say the appropriate thing at the crucial moment.

Perhaps the best time to use this practical impromptu assignment is around the middle of the term. By then almost everyone in the group will be able to give a fair account of himself, and the stimulus to class enthusiasm may provide added interest during the rest of the term. At least, complaints about the impracticality of taking public speaking will disappear.

NORMAN NATHAN,
The City College of New York

NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

THE DISRUPTION OF AMERICAN DEMOCRACY. By Roy Franklin Nichols. New York: The Macmillan Company, 1948; pp. xvii+612. $7.50.

I

If my assessment of Roy F. Nichols' *The Disruption of American Democracy* seems to be critical, I hasten to explain that the criticism is not aimed at Nichols himself nor at his generally splendid history of America during the years 1856-1861. Rather it is aimed at the American school of historians in general, who, with all their excellent scholarship, have had a curious and consistent blind spot for one of the most important forces on the flow of history.

Nichols is an excellent historian. Furthermore, I happen personally to owe him a debt, in that twenty years ago when I began to investigate the life of that little-known but influential eccentric, Jeremiah S. Black, I found that Nichols had gone ahead of me and had done part of the spade work. He had done it carefully and accurately, and he saved me months of toil. From following his trail I learned to know him as an accurate and scholarly historian.

In the *Disruption of American Democracy* Nichols traces the breakup of the American nation during the years 1856-1861. With historical insight he analyzes the cohesive forces that bound the country together and traces their steady decline against the divisive forces that finally split the nation apart. Then in the last chapter (p. 513) he states: 'The disruption of the American Democracy was complete in 1861. . . . On the reasons for the Civil War there has been a vast amount of theorizing. . . . Long arguments as to whether the conflict was repressible, whether the war was inevitable or might have been avoided, have preoccupied historians. . . . Why a civil war? . . . This book, it is hoped, supplies some clues.'

With deep respect for Nichols as a historian, I nevertheless contend that in his search for clues he has missed entirely one of the most vital of all reasons that produced the Civil War. I further contend that he is not alone in overlooking this reason, that American historians have consistently overlooked its long and steady influence on the life of this nation, and that on the contrary the English historians have recognized and treated its influence on the British Commonwealth. I refer to the enormous influence in every democracy of the forces of discussion and persuasion.

Of this force, Ramsey Muir, English historian, referring to England in 1660, said: 'These [discussion and persuasion] were henceforth to be the characteristic notes of growth of free institutions in the British Commonwealth.' Of it, Macaulay said: 'Parliamentary government is government by speaking.' To it, Morley, Lockey, and Trevelyan paid careful attention. About it, American historians know little, and even that is based usually on misconception.

Nichols may be taken as an example. On the last page of his book (p. 517) he states that 'argument is itself a form of conflict short of war, more or less, and if pressed without checks and restraints easily passes over into war.' This is an ex-cathedra statement, not only

without supporting evidence, but in fact the evidence in Nichols' book supports an opposite premise, for it reveals that this young and evolving nation in 1856 was so fundamentally divided that no settlement short of war was possible; yet it shows the two sections clinging to argument as a substitute for war and hoping, in the face of plain evidence to the contrary, to settle the irreconcilable differences by argument instead of war.

There are two kinds of nations in the world: those that in a crisis want to *shoot* it out, and those who try to *talk* it out. The latter are few in number and recent in development. The United States in 1856—and this Nichols does not sense—had not reached the level of a talk-it-out nation. We had indeed harmonized certain internal differences by talk in the constitutional conventions of 1787 and 1788, and we had harmonized others by Supreme Court decisions after 1803. But other significant internal problems had definitely not been settled by talk, to wit: 1. In the Compromise of 1833 South Carolina had succumbed to the threat of force but had not at heart accepted the settlement; there was still the brooding desire to shoot it out. 2. The Compromise of 1850 had not been accepted by radicals in either North or South; neither wanted it and neither suppressed their desire to shoot it out—as seen in the Brooks assault on Sumner, in the Fugitive Slave riots in Massachusetts and Pennsylvania, the Beecher Bibles and Border Ruffians in Kansas, and John Brown's raid in Virginia. Internally, we simply had not evolved into a talk-it-out nation.

Internally, of course, we never had been a talk-it-out nation. We had shot it out with England in 1775, with France in 1798, with England in 1812, with England and Spain over Florida in 1818. We had elected a president in 1844 on the slogan 'Fifty-four Forty or Fight,' and we had shot it out with Mexico in 1846.

By 1856 the sectional struggle in the United States had developed to large scale proportions. It was no longer the single state of South Carolina reluctantly supported by an unwilling South and opposed by an uncertain North, as in 1833. It was substantially a whole South against a whole North, two large regions arrayed against each other. The United States had had no experience and no tradition of talking out such large-scale conflict. On such a scale we had never before done anything else but shoot it out. To shoot it out was the accepted way of the ages. It was still the American way.

The significant thing, which Nichols presents in his history but misses in his interpretation of clues, is the groping of the American people away from the traditional and disastrous methods of shooting it out toward the newer and higher concept of talking it out. It was a blind and uncertain groping to be sure, but it is evident in almost every page of Nichols' history—even though Nichols himself does not sense it. Yancey and others had warned the South that it must secure 'constitutional rights' before 1850, or these rights could never be secured. His logic and his words were clear and obvious, yet the South held back. This was not altogether due to procrastination. It was partly an inarticulate faith, weak and uncertain but persistent, that these grave differences could be talked out in Congress and over the nation.

Missing this, Nichols thinks that argument is a form of conflict short of war and if pressed without restraints easily passes over into war. A Lecky, a Trevelyan, a Morley, or a Muir could have told him better, for these English historians understand the processes of per-

suasion as a force in history. They would have seen that mere argument itself does not pass over into war, rather that the *causes* of argument are the causes of war, and that argument—instead of passing over into a war—may rather become a vicarious or substitute experience for war. This is what the American people were attempting to do in a blind and groping way—substitute argument for war, settle their differences by talk instead of shooting—but they had not the experience or the heritage to do it successfully.

2

In so far as Nichols attempts to treat persuasion, the treatment is both misleading and incomplete. To illustrate, he states (pp. 33-34) that 'The South specialized in oratory. . . . Its politicians, lawyers, and ministers became past masters in the art of pouring out emotional rhetoric. The average Southerner would stand for hours in the heat to hear the impassioned flow of speech. . . . From these oratorical effusions Southerners got a spiced version of abolitionist propaganda. . . . Many a listener undoubtedly jumped to the conclusion that all Yankees were abolitionists, and non-slave states were solidly in league to destroy the South.'

This, of course, is misleading. It implies that all Southern oratory was emotional rhetoric. It ignores the relentless logic of Southern leaders like John C. Calhoun, William L. Yancey, Henry Hilliard, Felix Grundy, Alexander H. Stephens, Zebulon Vance, and Benjamin M. Palmer—men of vast influence and, in general, of conservative statement, so much so that Yancey once made public apology for use of language so mild that Northern Abolitionists like Wendell Phillips or Charles Sumner would have thought the words anemic.

It is also incomplete in that it implies that only in the South was emotional rhetoric to be heard. No comparable account is given of public address in the North. Yet in the North the appetite for public speaking was such that Daniel Webster, following a 7:30 P.M. dinner at Niblo's saloon with speeches starting before 9:00 P.M., could arise to speak at two o'clock in the morning and for 'nearly two hours' thereafter 'hold the audience in unbroken admiration' by a political speech that conservatively could be called emotional rhetoric. The average Southerner might stand for hours in the heat to hear the impassioned flow of speech, but at least he went home at sundown. It was in the North that listeners still sat in unbroken admiration at 3:00 A.M. following six hours of oratory. It was in the North that stump speaking had emerged as a political institution, a type of speaking described by J. Jeffrey Auer as that in which 'fiery orators were sent out to meet the masses, face to face, with shrewd appeals to their prejudices and penchant for hero worship.' It was in the North that Abolitionists were using emotional rhetoric as a weapon of constant attack on the South: where Wendell Phillips in Faneuil Hall said: 'There stands the bloody clause in the Constitution. . . . The fault is in allowing such a Constitution to live an hour'; where Charles Sumner in the Senate had said: 'The Senator from South Carolina . . . has chosen a mistress to whom he has made his vows. . . . I mean the harlot, Slavery.'

The total pattern of persuasion escapes Nichols' eye, especially in the following particulars: 1. What he calls emotional rhetoric was not a peculiarity of the South but is under given conditions a characteristic of the human race, one that could be heard in Athens in 350 B.C., in Russia in 1917, and was inevit-

able in both the North and South in the 1850's. 2. What he calls emotional rhetoric was not the whole of public address or of persuasion, but was only a part—an extreme part, a dangerous part, but only a part. There were other higher levels of speaking that made up the whole.

None of this is a criticism of Nichols in particular. Instead, it is a criticism of the shortcoming of American historians who have not, in general, ever understood or assessed the influence of public address on American history. For a long time the English historians have known that discussion and persuasion were a constant and important force on the flow of history—a force that, like the winds and tides, affects the climate of human institutions. In time the American historians are going to discover it, if for no other reason than that historical writers outside their professional ranks will lead them to it.

WILLIAM NORWOOD BRIGANCE,
Wabash College

THE DEVELOPMENT OF SOUTHERN SECTIONALISM 1819-1948. By Charles S. Sydnor. Baton Rouge: The Louisiana State University Press; Austin: The Littlefield Fund for Southern History of the University of Texas, 1948; pp. xii+400. $6.00.

THE SOUTH DURING RECONSTRUCTION 1865-1877. By E. Merton Coulter. Baton Rouge: The Louisiana State University Press; Austin: The Littlefield Fund for Southern History of the University of Texas, 1947; pp. xii+426. $6.00.

Carl Sandburg tells us that in March 1865, the Congress of the Confederate States published the following prophecy: 'Failure will compel us to drink the cup of humiliation even to the bitter dregs of having the history of our struggle written by New England historians.' Even this urgent warning did not avail in the unequal conflict: the accepted histories, not only of the Civil War but of the South and the Nation, have been written for the most part by New Englanders or their sympathizers. Doubtless, Major George W. Littlefield, C.S.A., hoped to remedy this condition when in 1914 he established a fund at the University of Texas for the publication of a 'full and impartial study of the South and its part in American history.'

In 1937 the trustees of the Littlefield Fund began preparation for the writing of the history of the South. In the meantime, however, Louisiana State University had developed a program of research and writing in the field of Southern history. Planning of the two institutions pooled their efforts under the joint editorship of Wendell Holmes Stephenson, now at Tulane University but then Professor of American History at Louisiana State University, and the late Charles W. Ramsdell, Professor of American History at the University of Texas. When Professor Ramsdell died in 1942, E. Merton Coulter, Professor of History at the University of Georgia, was appointed his successor.

The editors have planned a comprehensive and balanced series of ten volumes under the general title *A History of the South*, each volume being published separately. *The South During Reconstruction*, the first to be completed is Volume 8 in the series, and *The Development of Southern Sectionalism* is Volume 5. Other volumes, designed to complete the account from 1607 to 1946 are announced as follows: 1. *The Southern Colonies in the Seventeenth Century* 1607-1689 by Wesley Frank Craven; 2. *The Southern Colonies in the Eighteenth Century* 1689-1763 by Philip Davidson; 3. *The Revolution in the South* 1763-1789 by Philip M. Hamer; 4. *The South in the New Nation* 1789-1819 by Thomas P. Abernethy; 6. *The Growth of Southern Nationalism* 1848-1861 by Avery O. Craven; 7. *The Confederate States of America* 1861-1865 by E. Merton Coulter; 9. *Origins of the New South* 1877-1913 by C. Vann Woodward; 10. *The Present South* 1913-1946 by Rupert B. Vance.

In considering the two volumes now published, the reviewer wishes to commend the modesty shown by Professor Sydnor in the following passage taken from his preface, and to express the hope that the benevolent law invoked may be extended to reviewers:

> This work is concluded with humility. The author wishes that he were more learned in the various fields of history—literary, constitutional, political, religious, agricultural, social, economic, and others—that he entered. He is aware that a more restricted approach would have been safer, but the subject required him to range widely. Having done so, he hopes that a benevo-

lent law operates in behalf of those who explore more fields than they can master.

The two volumes taken together constitute a political and cultural history of the South during the period 1819 to 1877, with a hiatus yet to be filled for the significant years 1848 to 1865. The emphasis is on the old Confederacy, but the border states are not ignored. The domestic concerns of the South receive somewhat more attention than foreign or federal affairs. Since the unifying concept is 'the South,' the states are treated individually only as occasion requires. As Professor Coulter explains in his preface: 'When "South" or "Southerners" is used without a limiting adjective, it is normal to assume that the dominant point of view is intended. In this sense what Negroes or other minorities thought is, of course, not implied.' But the Negro is not ignored, and his problems appear to be treated objectively.

Doubtless a Southern gentleman should not be expected to preserve perfect equanimity about Thaddeus Stevens, Wendell Phillips, and Salmon P. Chase. In general, however, the volumes are notably free of prejudice; and the controlling point of view, while obviously and properly that of the South, is candid, fair, and free from rancor. Indeed, the final paragraph of Professor Coulter's second chapter (p. 46) could hardly be improved as a wise and compassionate statement of the tragic misunderstanding underlying reconstruction.

Inasmuch as the volumes are by different authors and about different periods, certain divergencies in organization and style are to be expected; but competent editorship has so maintained the unity that no major problems arise for the reader.

Obviously the authors have labored prodigiously and intelligently in the sources of Southern history. The ample documentation, the excellent critical essays, the citations to state papers, manuscripts, and reviews—all indicate substantial scholarship. The evidence produced generally seems ample to support the conclusions reached. Rarely does the reasoning fail to satisfy. Taken as a whole, the work contributes to an understanding of the South and is thus a national as well as a regional asset.

Certain sections of the volumes are written well. The analysis of the Missouri Compromise (Volume 5, pp. 128-132) is succinct, straightforward, and enlightening. The striking sentence 'The Civil War was not what it cost' (Volume 8, p. 1) is developed by paragraphs that move as they inform. Unfortunately, however, the writing is of unequal merit. Surely, even the most tolerant reader will not be pleased to discover misplaced modifiers, dangling participles, and awkward constructions. Yet they appear in each volume. Too many sentences need the clarity, not to mention the economy, that comes from substituting the precise word for jargon. A simple example will suffice:

> For administrative purposes the South was divided into districts, each consisting usually of one state, though in some cases there might be two states, as in the case of Kentucky and Tennessee.

Some of the writing is marked by the infelicity found, alas too often, in monographs, theses, and dissertations. The familiar 'and which,' 'due to,' and 'fact that' constructions are represented. In the volumes likely to influence the style as well as the method of young historians, more loving-kindness should have been bestowed upon the sentence structure.

Readers of THE QUARTERLY JOURNAL OF SPEECH will be interested to know what the volumes contribute to the history of American public address. As a background of Southern political history they will be useful. Strange as it may seem, however, the volumes provide no systematic treatment of speechmaking in the South during the critical years 1819-1848 and 1865-1877. Volume 5 includes a chapter entitled 'Enlightenment of Public Opinion,' but nothing is said of the role of discussion and debate. In Volume 8 a chapter entitled 'Cultural Developments' gives an account of such artists of *belles-lettres* as Pearl Rivers, Mary E. Bryan, and Margaret J. Preston. The references to speechmaking are confined to lectures, literary clubs, and debating societies. The public platform is nowhere considered as an institution for informing and persuading the masses of people.

In short, the volumes exemplify the outstanding characteristics of American historiography today: 1. excellent techniques to exploit source materials; 2. conscientious attempts to reach valid judgments; 3. inadequate efforts to attain a consistently clear and fluent style; 4. lamentable failures to understand the processes that create the mind of the body politic. Since the major defects of American historiography lie in the field of rhetoric, is it not possible that scholars in that field should indict themselves on a double charge: 1. dereliction in their public duty always and everywhere to demand good writing; and 2. negligence in the discharge of their responsibility to tell everyone what persuasion is and how it works in a free society?

BOWER ALY,
University of Missouri

LINCOLN RUNS FOR CONGRESS. By Donald W. Riddle. New Brunswick: Rutgers University Press, 1948; pp. vii-ix+217.

The Lincoln story today is being told by the trained historian. No one else need apply. That was not always the case. The earliest Lincoln biographers—Holland, Lamon Herndon, etc.—were not scholars. Little they knew of modern historical research methods. Often they were prompted by personal and political piques that blurred their observations. All were too close to their subject and to their material for accurate perspective. The result was a highly seasoned species of subjectively inspired views concerning our most publicized American.

The passage of time and the rise of American scholarship tended to terminate this approach. Perhaps Carl Sandburg alone has come closest to escaping the pressures and exactions of the current historical method and to winning distinction by his own poetic representations of Lincoln. No scholar could have written *The Prairie Years*. This, however, is an exception to the rule, and generally speaking the scholar has taken over the task of revealing Lincoln to the world. It is not too much to say that the Lincoln field today is preëmpted by students trained in the historical method of research. It was not by accident that The Robert Todd Lincoln Collection came under the editorial guidance of David C. Mearns, head of the Department of Reference, Library of Congress.

Mr. Riddle writes his *Lincoln Runs for Congress* in the current norm of research and documentation. He is cautious and restrained in his deductions, thorough in his investigation, and objective—although manifestly sympathetic with his subject. He composes in the spirit of the Frederick Jackson Turner school of history, pitching his story in the strife of social pressures and changes, mobile and expanding populations, cultural clashes, and regional prejudices.

For his study Mr. Riddle takes the three years that immediately preceded Lincoln's election to Congress on August 3, 1846. These are three of the least explored years of Lincoln's life. They were the three years when Lincoln methodically planned and shrewdly executed the strategy that made him a member of the national House of Representatives. The orderly portrayal of this episode in relation to events is an important contribution to Lincolniana.

About the time Lincoln took up residence in Illinois the party system was beginning to emerge there. Prior to 1830 the state lacked any well disciplined party organization. Voters were Jackson men or Adams men. Lincoln himself originally was a Jackson man. In those piping times any man could run for public office 'on his own hook,' a privilege Lincoln was quick to take up.

But the system had its drawbacks. Well organized minorities might win elections over a scattered majority opposition. The Democrats of Illinois recognized this long before the Whigs. As early as 1835 they had some semblance of organization and its corollary, the convention system. By the latter device candidates for public office could be named in an orderly fashion and expressions of party principles made.

But the Whigs lagged in adopting both of these measures. The Whig was inclined to be a rugged individualist, carefree in his attitude toward party discipline, and content to follow the line of least resistance. Lincoln discerned a connection between this attitude and the Whig losses of elections. So he proposed the convention system for his party. He made his arguments for the proposition in a famous address to the people of Illinois, which was published in a pamphlet in 1843.

To win an election in Illinois the Whig candidate needed only to command the full support of the Whig electorate. With an eye on a seat in Congress, following four successful two-year terms as a Whig legislator in the Illinois General Assembly, Lincoln set to work to make the convention system a fact. Mr. Riddle's book is a study of how Lincoln worked patiently, diligently, intelligently to realize his object. He emerges from the efforts as a man farsighted beyond expectation, considerate of the opposition in a degree unusual to the roaring ways of the frontier, inflexible of purpose, and shrewd beyond compare.

Once the convention system was accepted by the Whigs, Lincoln's next object was to win the nomination to Congress from the Seventh Congressional District of his state. But he tripped up in this in 1843. John J. Hardin won the nomination. Lincoln stood third, in fact, for the honor, following his bosom friend, Edward D. Baker, who stood next to Hardin. But at the Pekin Convention of the Whigs Lincoln introduced a resolution indicating that it was the sense of the convention that Baker would be nominated for Congress in 1844. The 'rotation in office' system was thus established. Lincoln now began to await the day when he, third in line, would have his turn in Congress.

But would both Hardin and Baker live up to the implications of the Whig Convention made at Pekin, May 1, 1843? That was the question, and that was the basis of Lincoln's worry dur-

ing the three years that followed. He got Baker's word to honor the resolution. But Hardin was not so easy to manage. Mr. Riddle shows how Lincoln out-smarted Hardin at every turn, how he took advantage of Hardin's errors, and how he rode to victory on the shibboleth, 'Turn About Is Fair Play.'

It was no sudden revelation of power that Lincoln showed in 1861, Mr. Riddle thinks, in holding the Border States in line. As a young man in Illinois he had worked with these people. He knew their ways of life and their expectations. On a larger field he practiced the strategy in dealing with his presidential problems that he had used in dealing with the disorganized Whigs in the 40's. As a minority leader of the Whigs, he was trained to the approaches of a minority president. It is again made plain that the future belongs to those who prepare for it.

EARL W. WILEY,
Ohio State University

ROOSEVELT AND HOPKINS: An Intimate History. By Robert E. Sherwood. New York: Harper and Brothers, 1948; pp. xvii+979. $6.00.

This book unquestionably merits the high praise it has universally been accorded. To prepare it, Robert Sherwood—who wrote some of his best known works in three or four weeks' time—spent two and one-half years in interviews, in correspondence, and in the study of forty filing cabinets of private letters, memoranda, and documents accumulated by Harry Hopkins. From this research has emerged the most significant single volume written to date about World War II. The first two hundred pages set forth the more salient facts of Hopkins' growth to maturity and his place in the New Deal. The typical reader will find this part of the book interesting, but of only incidental importance compared with the intimate, inside story of high-level diplomatic activities during the war years.

No other American during World War II had the wide contacts with world leaders enjoyed by Harry Hopkins. Franklin Roosevelt sent him directly to Churchill, to Stalin, and to countless lesser figures, with 'immense powers of decision, for [the President] liked him, trusted him, and needed him.' Roosevelt cabled Stalin before Hopkins' first meeting with the Soviet leader: 'I ask you to treat Mr. Hopkins with the identical confidence you would feel if you were talking directly to me.'

No other American had such access to the President as did Hopkins. Foreign diplomats, American industrialists, labor leaders, military men, high officials in the United States government—all recognized in the gaunt welfare worker the one person most capable of getting their problems a sympathetic hearing from Franklin D. Roosevelt.

Because of the wealth of Hopkins' experiences, this volume throws much light on the politics and diplomacy of the war. It provides countless anecdotes and intimate glimpses of the well-known personalities who were in key positions. Sherwood was himself active through much of the story, and in a scholarly manner, has added his own interpretations of many events and decisions. Despite the fact that he is intensely pro-Roosevelt and pro-Hopkins, he does not seem to have sacrificed objectivity.

Students of public address will find in this volume the most thorough treatment readily available of Roosevelt's general methods of speech preparation. Scattered throughout the book are many references to specific speeches and the issues involved in determining what was to be said. Sherwood frequently indicates his own respect for the power of the spoken word and his great concern with what the President was planning to say or did say in his addresses. He takes the primary responsibility for the frequently-quoted statement which returned to plague Roosevelt 'again and again':

> And while I am talking to you mothers and fathers, I give you one more assurance. I have said this before, but I shall say it again and again and again: Your boys are not going to be sent into any foreign wars.

The references to Roosevelt's addresses and to the preparation of his speeches appear, however, only as incidental material. One cannot avoid the over-all impression that Mr. Sherwood's intimacy with documents and notes concerning meetings of the Big Three, decisions involving the invasion of Europe, and supplies to keep the Russians and the Chinese fighting, has clouded his incentive to present quantities of pertinent and interesting facts about Roosevelt's speeches. Students of rhetoric will not be satisfied with the detail about Franklin Roosevelt, the speaker; about Harry Hopkins, speech advisor; or about Robert Sherwood, speech advisor. The volume is, on the other hand, an obvious must on the reading list of anyone anxious to know more of Roosevelt's aproach to a speaking situation and of anyone interested in specific speeches delivered between the summer of 1940 and the President's death in 1945.

Readers of *Roosevelt and Hopkins* will follow

the detailed story of a man who was desperately sick, who had countless powerful enemies, but who, nevertheless, became a key figure in the strategy of World War II. This book should awaken many Americans to an appreciation of Hopkins' wartime services. Such recognition is overdue, for most of us have known only the Hopkins repeatedly described by Roosevelt's critics as a Rasputin constantly hovering in the background at the White House, throwing away the taxpayer's money, holding no office but living at government expense. Secretary of War Stimson wrote: 'I think it is a Godsend that [Hopkins] should be at the White House.' George Marshall regretted that Hopkins' service to his country would 'never even vaguely be appreciated.' Winston Churchill told Hopkins: 'Among all those in the grand alliance, warriors or statesmen who struck deadly blows at the enemy and brought peace nearer, you will ever hold an honored place.'

But Sherwood also quotes Hugh Johnson's analysis of Harry Hopkins: 'He has a mind like a razor, a tongue like a skinning knife, a temper like a Tartar and a sufficient vocabulary of parlor profanity—words kosher enough to get by the censor but acid enough to make a muleskinner jealous.' The composite picture of Hopkins impresses the reader as being thorough and impartial—an outstanding contribution to American history.

The author had no intention of giving an equally clear or detailed picture of Franklin Roosevelt—nor does he. Yet this book stands out as a most significant source for countless details and commentaries not only on the late President, but on most of the leading political figures of the war era.

EARNEST BRANDENBURG,
Washington University

TOWARD GENERAL EDUCATION. By Earl James McGrath and Others. New York: The Macmillian Company, 1948; pp. vii+224. $3.00

This statement of the purposes of general education by ten professors at the State University of Iowa accepts the infinitely varied student body of the state universities and attempts to outline a program which will give them the elementary knowledge, skills, and attitudes which will fit them for intelligent and informed citizenship. The chapters on 'General Education and Society' and 'General Education and the Individual' are admirable statements of the older theory of liberal education democratized and adapted to contemporary life. The section on 'Language and Communication' is of special interest to teachers of speech. A central position is given to communication which includes: 1. listening and reading with critical intelligence, 2. speakng and writing effectively, and 3. knowing about the nature of language, its components and its history, its relation to race development and to human thought and adjustment.

The deficiencies of contemporary education on both the secondary and college level are searchingly set forth, and a constructive program is offered. The course in language and communication is to be a content course as well as a skills course. The problem is approached with the statement that the traditional practice of linking skills with literature or with the social sciences will not do. A body of content must be found which is of central importance to all educated students, which will motivate them toward greater proficiency in communication, and which can form a body of organized knowledge which the instructor can master as his special field of learning. This content turns out to be a study of the form, the usage, and the meaning of words. It is set forth persuasively and with enthusiasm, but some readers will question whether such a study can really kindle in all students the desire to communicate. The whole section, however, is worth the careful study of teachers of speech.

The treatment of the natural sciences, the social sciences, and the humanities, is an attempt to select that which, in these fields, is of most significance to the citizen who is not going to be a scholar. Here the conflict between the specialist who delights in his specialty for the sake of producing more specialists and the teacher who centers his attention on the needs of ordinary living is quite apparent. Whether a university can be a university and at the same time be an institute for citizenship is an open question. Perhaps a new American compromise must be worked out.

The statements of the main purposes of instruction in the natural sciences, social sciences, and the humanities would probably get a large measure of agreement from specialists in those fields; the particular selections offered for the service of general education would probably be a source of endless debate. Nevertheless, these ten unoffcial friends of education deserve the thanks of all of us for sticking out their necks so cheerfully.

Such a proposal as this one naturally carries with it the implication of a required curriculum. This is the educational doctrine of the present. Two principal difficulties seem to have faced the attempts to put such plans into operation. Natural science departments generally

do not like the idea and do not cooperate with 'educators' in the matter. They do not give successful introductory courses for non-science majors, and this raises a question about the wisdom of a science requirement. Secondly, a student does not respond with enthusiasm to a required curriculum, even when it is obviously for his own soul's good. As one who has helped in the administration of such a program since the war, I have noticed student resistance stiffen to a point where I prefer advice to requirements. Go as far in the direction of a well-balanced curriculum as you can by advisory methods, but use requirements only for necessary prerequisites.

The writers of this book have produced another of the many persuasive statements about the need for greater unity in education. We need a continuous stream of such statements as an antidote to the almost irresistible influences that make for specialization.

EVERETT L. HUNT,
Swarthmore College

SHAKESPEARE'S USE OF THE ARTS OF LANGUAGE. By Sister Miriam Joseph, C.S.C. New York: Columbia University Press, 1947; pp. xiv+423. $3.75.

This book testifies to the increasing awareness by Renaissance scholars of the role played by the grammar-school studies of logic and rhetoric in forming the literary tastes and practices of Elizabethan Englishmen. Part 1 of Sister Miriam Joseph's volume, making full use of the many recent contributions to our knowledge of the curriculum and methods of instruction in the schools of the sixteenth century, describes the general theory of composition and reading current in Shakespeare's England. Part 3 is a composite Renaissance rhetoric which the author has compiled, drawing her definitions and illustrations for the various figures of speech, now from one and now from another of the popular textbooks of the period. Moreover, she has arranged and classified the figures upon a basis differing from any Renaissance textbook, aiming thereby to relate each figure to the topic of logic or type of proof which governs its usual function. Her chief divisions of the figures, consequently, are: 1. schemes of grammar, vices of language, and figures of repetition—that is, those devices that affect the structure, sound, and rhythm of artistic composition; 2. figures related to the logical topics, or the logical forms of argumentation—in short, figures used primarily to effect logical proof; 3. figures of affection or vehemence for pathetic proof; and 4. figures for ethical proof.

Keeping to her pattern of a new classification of the figures, the author proceeds in Part 2 to cite examples of Shakespeare's use of each of the schemes and tropes described in the textbooks of rhetoric. This part is the least rewarding section of the volume, for her profusion of illustrations to prove that Shakespeare knew rhetorical theory and employed it in his writings has the wearisome effect of laboring the obvious. Had this wealth of material been consistently arranged to demonstrate that Shakespeare's skill in the artistic use of rhetoric increased with his experience as a playwright, this section would have been far more valuable.

Students of the Renaissance will find that the greatest service of Sister Miriam Joseph's study lies first in the thirty-eight page summary of the Elizabethan theory of composition and reading which constitutes Part 1, and second in the composite Renaissance rhetoric, with its definitions and illustrations of an exhaustive list of the figures of speech studied by Elizabethan schoolboys, which makes up Part 3. The student should remember, however, that the classification of figures is that of a twentieth-century, not a sixteenth-century, teacher of rhetoric.

FRANCIS R. JOHNSON,
Stanford University

RHETORIC AS A DRAMATIC LANGUAGE IN BEN JONSON. By Alexander Hart Sackton. New York: Columbia University Press, 1948; pp. x+182. $2.50.

It is an encouraging sign for humane scholarship that within the past two years at least three American literary scholars have published studies—all issued by the Columbia University Press—in which rhetoric provides an important avenue of approach to the understanding of the literature of the English Renaissance. (See also D. L. Clark's *John Milton at St. Paul's School* and Sister Miriam Joseph's *Shakespeare's Use of the Arts of Language*, in the Bibliography of Rhetoric and Public Address for 1947, QJS 34: 277-99). In each work it is felt necessary to summarize rather fully the history of rhetorical theory and precept and their place in education from ancient times through 1600 and beyond. If these summaries have been variously distorted by the theses to the support of which they are applied, taken together they comprise a contribution to the history and explication of Renaissance rhetoric which should create some embarrassment for our professed rhetorical scholars. We have formed the habit of reiterating our credo that students of literature, unless they are universal scholars like the late Hoyt H. Hudson,

should keep their hands off rhetoric, which they ordinarily treat with the contempt of scant knowledge or handle as a minor subdivision of poetic or as a subversive relative of false logic. Our position is tenable only if we do enough about cultivating the fields which we have fenced to retain our right to possession. So far we have showed neither the industry, the equipment, nor the numbers to enforce our claims; and while some literary scholars begin again to learn a little more about rhetoric—sensitive, we trust, to our criticism—fewer and fewer of the new recruits to rhetorical scholarship are genuinely domesticated in literature and literary history. That may be as it should be, but we can't have it both ways.

Mr. Sackton's thesis in the book under review, a thesis which he establishes clearly and with abundant evidence, is that Ben Jonson made effective use of some of the staple topics of Renaissance rhetoric both for characterization and for the effecting of dramatic irony in his comedies. Furthermore, he contends that Jonson's audiences were sufficiently familiar with rhetorical theory and precept to make them appreciate the use of obvious rhetorical devices in dramatic speeches and to make them delight in stylistic virtuosity. This latter characteristic of Elizabethan audiences has, of course, long been recognized, and the schooling of the Renaissance gentleman in rhetorical exercises surely had no small share in developing it.

The rhetorical devices which Mr. Sackton finds most often used by Jonson are jargon and hyperbole, and he finds them used principally to characterize and betray knaves and fools. One admires the thoroughness with which Mr. Sackton has conducted his analysis and established his conclusions, and one cannot take exception to them. He has contributed admirably to both dramatic and rhetorical studies.

One cannot be quite so well satisfied, however, with his general handling of rhetoric. Though there is implicit in his chapters on 'The Tradition of Rhetoric' and 'Some Uses of Rhetoric in Literature' the idea that rhetoric is and has been more than style and the figures, his summary suffers from the fallacy of the part-for-the-whole and from the demimonde prejudice. Because those of Jonson's rhetorical devices which are intended to be obvious to the theatre audience are the devices of pomposity, ostentation, deceit, and knavery, it is convenient for Mr. Sackton to slip into the mode of equating these devices to rhetoric, the whole art —though he has obviously studied both Aristotle and Thomas Wilson. Hence, one finds disturbing the pervasive occurrence of such remarks as: 'Rhetoric, used rather to impress the hearer than to express genuine or deep feeling, is the language of appearance' (pp. 8-9). 'A person who sees humanity as divided primarily between knaves and fools would see the language of men most commonly used as a means of pretense and deception. The art by which such language may be made effective is the art of rhetoric' (pp. 166-7). 'Rhetorical speech' is used always as the equivalent of false and crooked language. That Elizabethan rhetoric, and rhetoric at other times, has been debauched to these levels is a truism. It is disappointing, however, to find so interesting and penetrating a study as Mr. Sackton's marred by failure to maintain the distinction between the abuse and the art.

There are plentiful footnotes indicating wide familiarity with rhetorical studies, and a long and useful bibliography.

DONALD C. BRYANT,
Washington University

LA ANTIGUA RETÓRICA. By Alfonso Reyes. Mexico, D. F.: Fondo de Cultura Economica, 1942; pp. 272.

Modern Mexico seems to the casual observer, as Alfonso Reyes says was true of the world of antiquity, to find the characteristic expression of her humanity in the word. Few nations can display so rich a history of political and ecclesiastical eloquence; in few cultures does one find language used and responded to with so great a degree of enthusiasm and sensitivity. It is somewhat surprising, then, to learn that Mexican rhetoric—like the rhetoric of Spanish-speaking countries generally—is a 'natural' growth; or at least, that the common interest in and sensitivity to language is not paralleled by the researches of scholars or the curricula of schools.

Alfonso Reyes' *La Antigua Retórica* is almost the only modern work of rhetorical criticism to be produced in Mexico. It is presented as a series of 'lessons'—apparently lectures— for a course in ancient rhetoric given in the Division of Philosophy and Letters of the University of Mexico in the spring of 1942. This course followed an earlier lecture series (1941) which was published under the title *La Crítica en la Edad Ateniense*.

The present work is divided into four sections: 1. The Place of Rhetoric in the Ancient World; 2. Aristotle, or the Theory of Persuasion; 3. Cicero, or the Theory of the Orator; 4. Quintilian, or the Theory of Liberal Education. At the end of the last-named section are

a few pages of comment on rhetoric after Quintilian.

The bias of Reyes' work is critical rather than historical. The rhetorical works of Aristotle, Cicero, and Quintilian are summarized briefly, yet with such skill that a person quite unread in ancient rhetoric might follow the argument intelligently. But the author's chief contribution does not consist in stating, however precisely, the gist of ancient rhetorical theory; it arises from the fact that he sets this theory in its proper context and restores the relationships between ancient rhetoric and the rest of the Roman and Greek cultural pattern. This reviewer, for example, found Reyes' discussion of ancient rhetoric and oratory in its relationship to drama, prose narrative, and poetry especially helpful. In general, it should prove refreshing and valuable for an American student of rhetoric to read *La Antigua Retórica.* American rhetorical scholarship, which has certainly been very productive in recent years, has also become highly specialized; Reyes' excellent overview of the functions of language in the life of antiquity provides a desirable antidote to overspecialization.

Reyes seems particularly happy in describing the ancient attitude toward language. To the Greeks, he writes, man was the only creature given a rational spirit; and the characteristic expression of this human rationality was language, the logos. There was thus, for the ancients, a definite correlation between skill in speech and nobility of spirit. The great captains of the *Illiad* were also great orators. The wit of Ulysses makes the gods themselves smile. Reyes contrasts this point of view with the modern understanding that 'silences form a part, in a psychological sense, of human speech,' and with the modern rhetoric which is founded in part on the inhibition of speech, and on silence—a rhetoric in which actions speak louder than words. This to a classic Greek, Reyes comments, would seem barbarous. It is the silence of Achilles which nurtures his fatal rages, for whoever fails to reason with words must eventually reason with violence. Thus, 'to teach a man to speak, to shape his skill with language, is to humanize and to "de-animalize" him.'

Against this definition of the ancient attitude toward language, Reyes projects his criticism of the major rhetorics with great learning, in an enviably witty and elegant style, combining in his work a facility for re-creating classic attitudes and modes of thought with the ability to judge ancient rhetoric in the light of contemporary learning. In this connection, the concluding sentences of his book— here rather loosely translated—are well worth citing: 'The ancients thought it both possible and useful to partition off the fluid wholeness of being. As a result, one fine day—a great and tragic moment in the history of the human spirit—the Greeks went mad with reason.'

MARTIN MALONEY,
Northwestern University

COMMUNICATIONS IN MODERN SOCIETY. Edited by Wilbur Schramm. Urbana: University of Illinois Press, 1948; pp. vi+252. $4.00.

Study of mass communications has become in recent years the joint concern of scholars in sociology, journalism, political science, psychology, and speech. Ever since the publication of Lippman's *Public Opinion* in 1922, followed shortly thereafter by Lasswell's *Propaganda Technique in the World War,* the formulation of concepts of public opinion and the refinement of techniques for its control and measurement have progressed rapidly. By 1946 Smith, Lasswell, and Casey's bibliography of *Propaganda, Communication, and Public Opinion* contained upwards of 2,500 selected titles of publications in the field.

The development of the emerging science of communications has been marked by soul-searching, re-examination of principles, and continuous self-criticism of methods. Even so, overconfidence and easy commercial exploitation of measurement techniques bred disaster: Gallup, Roper, and Crossley unfortunately oversold their work to their clients, to the public, and to themselves. President Truman's election last November dramatically vindicated the numerous theorists who had cautioned against the notion that mass behavior could be predicted with the exactitude of physics, who had urged that more attention be given methods of measuring the intensity and rigidity of opinion, and who had pointed out that the popular publication of poll results tended to make them propaganda as well as information. The much feared bandwagon effect is now dismissed by many writers as negligible, but the revealing post-election confessions of some members of the press that they suppressed or rationalized their personal observations of Truman's popularity because they were at variance with the polls are of abiding significance. In more than one case, local surveys of opinion were abandoned and unreported because they contradicted the more respectable polling agencies. But the election did more than point up the shortcomings of the

professional pollsters; it also raised the question of whether the press, radio, magazines, and motion pictures upon which we depend for information, for the exchange of opinion, and for the creation of social consensus, were doing an equally poor job in fields other than politics. The basic questions of social control of communications are still worth asking: By whom are communications controlled, and what pressures and alliances influence the making of their policies? How can we define for this day the relative freedom and responsibility we expect in our communications? What culture and value patterns are being presented by the media to the audiences who give them one-fifth of their waking hours? What are the qualities that make large-audience communication comprehensible and effective?

Early in 1948, a group of communications research men met in conference at the University of Illinois Institute of Communications Research to discuss these problems, to report on accomplishments, and to formulate hypotheses to guide future research and inquiry. Among these men were radio research directors, newspaper editors, and several prominent scholars. This volume contains fifteen papers read at the symposium.

Three essays discuss problems of the control, extent, and support of communications; three are devoted to process and channels; two treat the reading and listening audience; three examine public opinion; one reports on new media; and a final three weigh the question of the moral and professional responsibility of the press. The papers vary in length and quality, some of the contributors obviously taking their assignments more seriously than others. The discussion of government and mass communications by Professor Fred Siebert impressed this reader as being merely a seven page restatement of Chafee's two volume *Government and Mass Communications*, which an earnest student might more profitably read in the original. Two of the best chapters—Hugh Beville's The Challenge of the New Media which relates developments in FM, television, and facsimile; and Professor Paul Lazarsfeld's excellent paper on the Role of Criticism in Management of Mass Communications—have been published elsewhere under the same titles *(Journalism Quarterly*, 25 (March, 1948). 3-11; 25 (June, 1948).115-26). A short essay by Professor Carl Hovland on the Psychology of the Communication Process sets down a psychological framework for effective communication with a thoughtful discussion of the differences between mass and face-to-face communication. Elmo C. Wilson, formerly CBS director of research, contributes a short review of quantitative, radio-listening measurement techniques and the use CBS has made of the program analyzer. Professor Clyde Hart's Problems of Measuring Public Opinion poses questions for the pollsters which are particularly meaningful in the light of last November. Bernard Barelson's Communications and Public Opinion—one of the best papers—discusses with rare insight not only the effect of communications on public opinion, but also the usually neglected question of the 'extent to which, and the ways in which, communication content is determined to harmonize with the actual or presumed opinions of the actual or potential audience.' For students of rhetoric the relationship between public opinion and the method of argument is vital; Berelson's chapter is well worth their time. A bibliography of 100 titles is printed at the end of the book.

This volume, although disappointing because of its unevenness, will be helpful to graduate students and to professors who are guiding thesis research. It is important to note, however, that of the classical statement of the communication process, 'A communicates B through channel C to D with effect E,' the volume is weakest on 'A' and 'B'—the communicator and the content. There is no treatment of the personalities who hold preferred positions in the channels of communication; there is no call for more research like Rosten's *Washington Correspondents* to show us, for example, who are the 600 self-styled radio commentators that Llewellyn White has estimated are in the business of interpreting news or what those commentators are saying. Concern with quantitative measurements has tended so to engross many researchers in social science that they have overlooked the very cues and stimuli the effects of which they laboriously measure. This is, perhaps, the very field of inquiry where the rhetorician can make a significant contribution to the study of mass communications.

GIRAUD CHESTER,
Cornell University

THE MIRACULOUS BIRTH OF LANGUAGE. By Richard A. Wilson. Preface by George Bernard Shaw. New York: Philosophical Library, 1948; pp. 256. $3.75.

In literary style as well as in the soundness of its purported linguistic 'facts' this volume ranges from 'excellent' to 'tolerable but not recommended.' In making such a statement this reviewer earns the questionable distinction of disagreeing with George Bernard Shaw's critique

of Professor Wilson's work. G. B. S. was so enthusiastic about the book that he added a thirty-seven page introduction to the American edition of *The Miraculous Birth of Language*. Perhaps Mr. Shaw was influenced somewhat by the fact that Professor Wilson devoted many pages to 'exposing' what both he and Shaw consider unsound aspects of 'Darwinian Theory.' Nevertheless, the introduction is clear, concise, humorous— a delightful piece to read.

Mr. Shaw is concerned—in addition to putting Darwin in his proper place—with several weaknesses of the English language. Concern number one is the non-phonetic character of English spelling. Concern two is useless grammar. Shaw indicts English on these two counts and succeeds in getting a guilty verdict by the combined effort of examples, statistics, humor, irony, plus a writing style that is hard to avoid succumbing to. This indictment and subsequent conviction on the charge of English spelling being non-phonetic might very well be required reading for the beginning student of phonetics. This freshman in phonetics will no doubt be surprised to learn, however, that Mr. Shaw makes no mention of the International Phonetic Alphabet even though it answers most of the requirements he sets up for solving the spelling problem. Our neophyte phonetician may also be surprised to learn that even today Henry Sweet is 'still our leading authority on British phonetics.'

Professor Wilson's thesis may be summarized in the following quotations:

> The task set then to the mind of the world when it emerged to freedom and consciousness in the organism of man, was the task of entering into mental possession of the innumerable diversified forms of all the lower cycles of its own life-history. . . . Starting with his own natural sounds, which as time-expressions were the natural symbols for the time-process of intellecting the world, but which in their natural state could express time-manifestations only, man first transmuted these natural sounds into definite and conventionalized sound-symbols, which could express manifestations of space as well as of time, and in this way made the adequate biform instrument for the translation of a biform world.

This does not tell us how man acquired language. It simply indicates that somewhere along the line man was ready for language and he acquired it. To this reviewer it is much less satisfying than DeLaguna's explanation of speech arising as a result of man's need and desire for social control. It lacks the careful documentation of Sir Richard Paget. This reviewer was constantly concerned that almost no references were made to modern linguistic scholars or to the results of their studies. Instead, one of the chief sources of 'linguistic facts' for Professor Wilson seems to have been Kant's *Critique of Judgment* plus numerous poets throughout the ages. Typical of the use of poetry in the volume is this comment which is given before quoting Browning's 'Cleon': 'Though written in verse it is expressed with unique precision, and is intended to be read with the same literalness as the most exact scientific prose.'

Professor Wilson's treatment of 'mind' will not be acceptable to many modern students of psychology and semantics, but that is not surprising when one realizes that the author makes no mention whatsoever of recent studies in semantics or of psychology since Watsonian Behaviorism. Professor Wilson spends many pages in expounding the 'time-binding' concept propounded by Korzybski in *Manhood of Humanity* (1921) without once mentioning Korzybski or semantics. Perhaps criticism of Professor Wilson's grammatical categories as well as other linguistic concepts is not justified if his treatise is to be considered a 'philosophy of language approach.'

Although the book is, in general, easy to read —and in places interesting reading—this reviewer feels that it makes little contribution to linguistic science, and still less to the general field of speech.

JACK MATTHEWS,
University of Pittsburgh

THE LANGUAGE OF WORLD WAR II. Compiled by A. Marjorie Taylor. (Revised and enlarged edition). New York: The H. W. Wilson Company, 1948; pp. 265. $3.00.

This collection of 'Abbreviations, Captions, Quotations, Slogans, Titles and Other Terms and Phrases' shows that there is an apparently unbridgeable gulf between the haphazard gatherings of the hobbyist and the organized research of the scholar. All that can be said for *The Language of World War II* is that it—perhaps unintentionally—includes some useful data surrounded by an extraordinary amount of trivia and misinformation.

The compiler's conception of the meaning of her title is so broad that it can include virtually any combination of words uttered by anyone in the world between 1939 and 1945. Thus she offers (p. 19) this resounding cliché, among many others, spoken by one John W. McCor-

mack at Boston on December 31, 1941: 'America is on the march.' (Was this followed by 'in defense of truth and justice' or by 'and there is no stopping her until victory is won'?) Another entry is simply 'Anzio Beachhead' (p. 21). Why not Guadalcanal Beachhead, Tarawa Beachhead, and a half-dozen others? Terms no more genuine and even less pertinent than these are 'Aufbau' (p. 25), a New York paper published in the German language; 'Council on Books in Wartime' (p. 60); and 'Pakistan' (p. 151). There is also 'Falange' (p. 77) and 'Beat Your Gums,' neither of which originated or gained its first popularity during the war. Worst of all, the compiler is attracted by such cute but unspoken speech as 'Britannia' (p. 44), said to be the nickname of Captain Mildred H. McAfee because—you guessed it—she 'rules the Waves'; and 'Bedpan Commando' (p. 33), a soldier in the Medical Corps.

Not only has the compiler thrown in too much, but she also gives many incorrect and inadequate meanings. 'AVC' (p. 26) is correctly said to stand for American Veterans Committee, but AVC is not called Amvets. The latter term refers to American Veterans of World War II. Where a term has several meanings, Miss Taylor can be depended upon to give the least important ones. 'Baksheesh' (p. 28) is defined only as an easy flying mission, though to American soldiers from North Africa to India it meant a tip for service, a donation to a beggar, and without cost in money or effort (as in, 'I got it baksheesh'). 'Big Time Operator' (p. 35) is so defined as to omit the fact that to most soldiers it meant one who had real or imagined importance. This designation was popular in its abbreviated form too, but to the compiler 'BTO' (p. 45) means only 'Bombing through overcast.' Probably any soldier who fired a rifle knows that 'Bolo' (p. 41) meant a miss, but in this book it is only an American airplane.

The Language of World War II is the kind of book you give to a maiden aunt; it is hardly a serious compilation of wartime speech. Practically all the vulgar terms (some of them quite apt and appealing) are omitted from this genteel collection, and the small number that appear in it are disguised enough to avoid shocking the oversensitive.

Morroe Berger.
Columbia University

THE ART OF CONFERENCE. By Frank Walser. (Revised edition). New York: Harper and Brothers, 1948; pp. xi+206. $3.00.

Few could read Frank Walser's discussion of the art of conference without being impelled to accept his thesis that this art is of prime importance in every sort of human relationship. Although some texts dealing with this subject place most emphasis upon the more familiar forms of group discussion, Mr. Walser seeks to persuade the reader that proficiency in this art will enable the practitioner to avoid or resolve most of the conflicts which occur on every level of human activity—within the family circle or within the United Nations. The chapters titled The New Importance of Conference, Conferences and the Individual, and Conferences and the World might well be required reading for all college students.

Of greatest interest to the teacher of discussion methods are the tantalizingly short examples included as appendices. The author has presented nine case studies drawn from three general areas: educational, industrial, and international. Each case is discussed in terms of the problem, the method used, and the final outcome of the conference. This is precisely the sort of material that a good teacher, it would seem to me, should like to present to his classes to stimulate further study and to amplify his own experiences in student discussion groups. Unfortunately for the teacher, this excellent outline is rather sketchily filled in. One would like to know much more about the methods used in each instance, and especially one would be interested in the exact procedures used to resolve the very real conflicts present in many instances.

Much of the specific instruction in conference methodology consists of a brief listing of procedures which are more adequately treated in standard texts. In fact, I seriously question whether this book can accomplish its announced objective of serving as 'an invaluable guide for all who participate in group conference work' unless those who read it are able to interpret it in the light of considerable study and practice in this area. It is not a practical guide for the individual who feels that his class or his club needs to use the conference method.

One technique which Mr. Walser stresses more than do other writers is that of the silent pause. Recognizing that many executives prefer to postpone difficult decisions until they have had a chance to 'sleep on it' and believing that the Quaker who yields himself to the guidance of God in moments of silent prayer is better able to see the complexities of a given problem, he urges the adoption of this silent pause in all conference situations in which the problem is complex or in which severe conflict has arisen. He suggests that the group leader call for a few minutes of silent contemplation or that he dis-

miss the group for a few moments of simple relaxation whenever the reflective thinking process seems about to disintegrate.

In summary, this is not a textbook nor is it a handbook for those seeking information about the specific processes of group discussion. It is rather an analysis of the values and long range aims of the conference method in all fields of social relationships. It will stimulate the trained discussion leader to re-evaluate many of his techniques, and it should make clear to everyone the problems of personal attitudes and personality conflicts which frequently cause the discussion process to break down.

MAX E. FULLER,
Grinnell College

STANDARD BUSINESS CONFERENCE TECHNIQUE. By Carl Heyel. New York: Funk and Wagnalls Company in association with *Modern Industry Magazine*, 1948; pp. 231. $2.50.

Good conference discussion requires an understanding and an application of the principles and the mechanics of group behavior and control. Heyel presents a handbook which outlines some of the mechanical techniques useful in handling the business conference.

Five premises form the basis of the manual: 1. 'The conference method is one of management's most valuable tools; 2. 'Inept use of this tool is shockingly widespread.' 3. Failure to use the tool at all results in much poor administration and operation in industry. 4. 'Every executive should be a highly competent conference leader.' 5. We know enough about conference method to standardize its technique.

From these premises Heyel directs the book to the attention of anyone who can make use of conference in business. After a brief discussion of the pitfalls of the conference method he lists '136 rules for the successful conduct of business conferences. These rules are divided into headings that include: leadership, participants, frequency and timing, physical arrangements, preparations, procedure, discussion, differences of opinion, illustrative material, minutes, follow up, etc.

The strengths of Heyel's manual are the brevity of his statements, the 'ready reference' format of the book, and his concern with the practical aspects of the business conference. Unfortunately, however, he avoids a consideration of the principles of discussion method. This leads to an over-stereotyped approach to techniques. His work on leadership, for example, notes such matters as the need for a leader, the attributes of a leader (he lists only five), the leader's qualifications to hold an opinion, his rank, his participation, his domination and personal position on the problem, the leader's minutes and evaluation. The matters of motivation, questioning, handling conflict, guiding the direction of thought, etc., are not given sufficient consideration.

We must consider discussion and conference techniques as more than a 'bag of tricks.' Heyel does not sufficiently meet this standard nor fulfill the promise of his basic premises. The value of the book as a guide to conference method is, therefore, limited. The attempt to present a practical and precise approach should be commended. Better treatment of the substance of discussion and conference would, however, have made the book more valuable.

JOHN KELTNER,
University of Oklahoma

THE INTERCHANGE OF PLAYS BETWEEN LONDON AND NEW YORK, 1910-1939: A Study in Relative Audience Response. By Alice Katharine Boyd. New York: King's Crown Press, 1948; pp. x+125. $2.50.

The primary aim of this study was to test the belief frequently expressed by critics both in Britain and America that certain Broadway successes have failed in London, and certain London successes on Broadway, because of fundamental differences between American and British plays and because of national differences in taste.

As a basis for analysis, Miss Boyd has classified according to date, place of production, and box office success the 520 plays which in the thirty years from 1910 through 1939 were produced both on Broadway and in London's West End. Taking the usual professional criteria—one hundred consecutive performances for a 'success' and three hundred for a 'hit'—she compiles five tables: 1. plays produced with great success both in London and New York, 2. plays produced without success in both cities, 3. plays produced with moderate success in both cities, 4. plays produced with varying success in both cities, and 5. plays which were hits in London and failed in New York, or vice versa.

The plays themselves, particularly the fifty-four plays in the fifth group, are then submitted to objective and subjective analysis. Miss Boyd finds no major differences between the successes and the failures in subject-matter, in theatrical conventions, or in dynamics: kind of hero, plot, and rhythm. Analysis fails to support the view that British plays frequently fail on Broadway

because they move more slowly or have less action than do American plays. Such minor technical differences as do appear are to be found just as frequently in plays which have crossed the Atlantic successfully.

On the other hand, a consideration of the subjective content of the respective plays, of their emotional tone and general impact, reveals profound and far-reaching differences which Miss Boyd sums up as follows: 'British moderation versus American intensity, British clarity versus American confusion, British commonsense scepticism versus American romantic faith.' However, these differences cannot be blamed for the failures, for they are just as marked in the plays which succeeded both in London and in New York.

Finally, Miss Boyd attempts to discover other and more particular causes for the failures and for the successes. Certainty in most instances is scarcely attainable, but she presents enough evidence of differences in casting, staging, and other conditions of production to warrant the conclusion that a play succeeds in London and fails in New York, and vice versa, for special and particular reasons, not for some general reason which can be formulated as a theory.

It must be pointed out that Miss Boyd's own statement of her conclusion, 'A play succeeds in one country and fails in another for very special reasons,' is not warranted by this or any other single study of play exchange. Acceptance of the broader generalization must await other studies of play exchange—for instance, between Paris and London; and between Paris and Berlin.

The material here gathered is obviously applicable to other questions besides the one Miss Boyd has chosen to answer. Among these is the question of play quality. In the list of twenty-six plays which ran over three hundred performances both in London and in New York, there is no 'great' play. 'Journey's End' is perhaps the best of the lot. The record shows that J. M. Barrie is the only English playwright who has been consistently successful in New York as well as in London, and Bayard Veiller (where are his plays now?) the only American playwright who has been consistently successful in London as well as in New York. Shaw scored a success—not a 'hit'—in four of nine crossings; O'Neill in two out of four.

Thus, this study not only answers authoritatively an important theatrical question but also suggests that further studies of the same and similar material may prove equally fruitful. Aside from what well may be an inadvertency in the wording of the conclusion, this is an excellent piece of work, well-planned and carefully executed.

BARNARD HEWITT,
University of Illinois

THE RELATIONSHIPS AMONG HEARING ACUITY, SPEECH PRODUCTION, AND READING PERFORMANCE IN GRADES 1A, 1B, and 2A. By Lois Josephine Rossignol. Teachers College, Columbia University Contributions to Education, No. 936. New York: Bureau of Publications, Teachers College, Columbia University, 1948; pp. viii+50. $1.85.

The relation of hearing to speech and reading has long 'stumped the experts.' The complex of factors in speech and hearing: neural maturation; the bilateral nature of hearing; kinesthetic, motor, and imitative factors in the speech learning process; intelligence; environmental forces—this complex precludes any easy answer to the question. In Dr Rossignol's initial statement of her research she has set up three questions to be answered: '1. Does speech production vary with hearing acuity before hearing acuity reaches its maximum? 2. Does reading performance vary with hearing acuity before hearing acuity reaches its maximum? 3. Does reading performance vary with speech production?

Using 229 children in the first, second, and third grades as subjects, Miss Rossignol made audiometric, psychometric, articulatory, sound repetition, and reading evaluations of each child. For the articulation test she constructed a story in which major vowel and consonantal sounds appear in initial and final positions. The child supplied the test word suggested by a picture presented to him at the appropriate moment, and the responses were recorded independently by two examiners. In the sound repetition test 'a series of nonsense syllables containing the consonants in intial and final positions and the vowels in medial positions' were presented to each child without visual clue. Silent reading performance was measured by a section of the Gates Primary Reading Test.

After careful consideration and weighing of decibel loss in the 'worse' and 'better' ears and of such variables as scoring, educational standard of parents, bilingualism in the home, etc., Dr. Rossignol reached these conclusions:

> 1. None of the relations between hearing acuity and speech production, as evidenced by the child's skill in articulating speech sounds in familiar words, is significantly different from zero.

2. The relation between hearing acuity and speech production as tested by skill in repeating the speech sounds in nonsense syllables . . . is significantly different from zero. While a non-chance relation exists between these factors, it is not large enough to predict the child's speech production from his hearing acuity or to predict defective hearing from defective speech.

3. Apparently the pronunciation of familiar words in the child's speech repertory is unrelated to hearing acuity, but the pronunciation of new words, as evidenced in the nonsense syllables test, does vary with hearing acuity.

4. The correlation between reading performance and hearing acuity ceases to be significantly different from zero . . . when the contribution of mental age is partialed from it.

5. For the group tested, reading performance varies significantly with speech production.

Recognizing the careful planning and execution of this research, the reviewer would like, nevertheless, to raise an additional query or two: 1. Would the results have been different had Dr. Rossignol selected children from grades 1 and 4 instead of 1 and 2 only? 2. Is the story-picture test which Dr. Rossignol presented a true test of the speech proficiency or deficiency of the child? The child responded to the picture, it will be recalled, not with connected speech but with a single word. 3. Would a sound-repetition test containing all the sounds in all positions in one- and di-syllable nonsense units have revealed more striking individual differences?

MILDRED F. BERRY,
Rockford College

WAR, POLITICS, AND INSANITY. By C. S. Bluemel. Denver: The World Press, Inc., 1948; pp. 117. $1.50.

This small volume may have an especial interest for those teachers of speech who are acquainted with Dr. Bluemel's important works on stuttering. However, in this book Dr. Bluemel, a leading psychiatrist for many years in Colorado, attacks another problem basic to communication in democracy—the personality disorders of our leaders in politics.

One of the cardinal causes of war is the fact that national leadership frequently falls to men of abnormal mental make-up. 'There are ill-balanced men of history who have been directed by a star of destiny, an inner voice, a guiding light. Other men free from hallucinaion have been motivated by hatred or suspicion having a paranoid quality. Still others have displayed delusions of grandeur in their political aspirations and wars of conquest.' While some politicians have been energized by a psychosis or mental illness, others have been afflicted with less evident personality disorders. They have displayed pathological aggressiveness and obsessive-compulsive attitudes. These traits of personality may bring a man from obscurity to leadership, and from leadership to dictatorship; they may, at the same time, bring a country from peace to war.

In these terms Dr. Bluemel analyzes a number of the leaders who occupy space in our histories, including orators such as Joan of Arc, Cromwell, Napoleon, Mussolini, Hitler, Goering, Gandhi, and others. He points out that the psychiatry of history has never been written. One might wish that Dr. Bluemel would attempt such a task for limited areas because of the provocative insights which such studies would have for speech, communication, and inter-personal relations in general.

The ending of the book is reminiscent of Plato. Dr. Bluemel would have us ruled only by a council of mature personalities. For this he gives a plan.

ELWOOD MURRAY,
University of Denver

SOUND GAMES. Speech Correction for Your Very Young. By Alice L. Wood. New York: E. P. Dutton and Company, 1948; pp. 103. $1.50.

In this short book Alice Wood presents games, stories, and jingles to be used by the parent and teacher of young children in the correction of speech sounds. The book is based on two psychological principles: 1. Any automatic or involuntary behavior is likely to be disturbed if brought up to the level of consciousness and 2. a learned reaction tends to continue as it has been learned. Applying these principles to the articulation of speech sounds, one can expect incorrectly produced sounds to continue to be produced incorrectly unless they are brought to the conscious attention of the child. However, since the child's preception of his own speech is not necessarily adequate, the author points out that the sound is more likely to be corrected if presented in a new context.

Following this acceptable philosophy each sound is introduced in a new context, and its correction is approached in an indirect manner. For example, the unvoiced *th* is presented as

the 'windy sound' after a story about two youngsters who finally were able to close a window which was opened just a crack and had permitted the wind to rush into the house on a dark, cold, rainy morning. Then the child plays a game in which his mouth is the window and the wind (his breath) blows through the tiny crack between his tongue and teeth. After the sound has been mastered it is put with vowel and other consonant sounds and then practiced in syllables, games, stories, and jingles. All of the sounds are introduced in stories and given descriptive names; *ch* is introduced in the engine game, *h* is the tired sound, *s* is introduced in the steamy game, etc. It should be possible to motivate the child much more readily through the use of this indirect technique than through a more direct one.

Three points to remember in dealing with children with defective speech are emphasised in the introduction: 1. The child's speech is learned and, therefore, good speech models should be given him. 2. Any physical defect in the speech mechanism should be corrected, if possible. 3. The child hears his own speech as perfect, acceptable speech. These are all good points, but if the book is to be used by parents and classroom teachers as well as by speech therapists, more explanation is needed in order to build an adequate understanding of the problems of the child with defective speech.

On the whole, the jingles included are quite delightful rhythmical sense and nonsense which would appeal to the preschool child and to his primary brother or sister, and at the same time the jingles afford them opportunity for practice on certain sounds. The stories, however, are not on the same spontaneous level. Some of them are too long, do not have sufficient rythm and repetition for the very young child, and show too clearly the labor of the adult in attempting to use one more word in which a certain sound appears. From the long-range point of view an intrinsically interesting story, even though a specific sound appears in it less frequently, is more important for the motivation and learning of the child. The author has achieved this spontaneity to a greater extent in the jingles than in the stories.

MILDRED C. TEMPLIN,
Institute of Child Welfare,
University of Minnesota

TELEVISION PRODUCTION PROBLEMS. By John F. Royal and Others. New York: McGraw-Hill Book Company, 1948; pp. xi+179. $2.50.

This little volume is one of the latest drops in the ever-increasing torrent of literature dealing with television. The difficulty of assessing the permanent value of books like *Television Production Problems* may as well be admitted from the start. Television has been among us for a good many years; but until the past few months it has been of little immediate interest to anyone save engineers. Transmitters were few, broadcasts—to say the least—were imperfect, and receiving sets almost nonexistent. In the last year or so, as everyone knows, television has been launched commercially; the machinery of broadcasting and reception has been perfected, manufactured, and distributed; 'television,' as Mr. Royal points out in his introduction, 'is ready for immediate commercial expansion on a broad scale.'

The difficulty seems to be that no one has much idea how to use this new means of communication; very little idea of what to say by means of television or of how to say it. It appears that the story of television will be the story of radio over again, only in an exaggerated form: the shocking discrepancy between the comparative perfection of the instrument and the serious imperfection of our knowledge of its potentialities, and of our values in making use of it.

This discrepancy is quite apparent in *Television Production Problems*. The reader has only to compare those sections of the book devoted to purely technical matters with those in which Royal discusses writing, programming, and standards of taste, to see how great the discrepancy has already become.

The book is an integrated series of lectures on television presented by employees of NBC for Columbia University. In addition to Mr. Royal's Introduction, there are ten chapters covering such matters as the science of television (F. A. Wankel), writing (Richard P. McDonough), settings (Robert J. Wade), legal problems (I. E. Lambert), etc. The whole book presents a fairly detailed and extremely interesting picture of postwar television broadcasting at NBC; and the picture is probably accurate enough for the country at large.

Simply as a record of attitudes, techniques, and accomplishments in the first five months of large-scale television broadcasting, this book should prove valuable to the student of mass communications. As a handbook of procedures in writing and producing television broadcasts, the book should have at least a temporary usefulness; although the methods recommended seem to be based on expediency rather than any discernable principles and will therefore change

as the situation changes, they are probably representative of current professional practice.

Television Production Problems will probably find its way into the required and recommended reading lists of many of the television courses which will inevitably be offered in American schools in the next year or so. It is admirably adapted to the purposes of such courses, as it is written in a lively yet simple style and covers a wide variety of topics in a non-technical fashion.

To this reviewer at least, some of the attitudes expressed in this book seem a trifle depressing.

Perhaps it will be the responsibility of teachers in television courses to correct them, in so far as they can be corrected. It is sad to learn from the authors of *Television Production Problems* that the mistakes and inanities of American radio along with its undeniable virtues are to be reproduced, with the greatest eagerness and lack of discrimination, in the new medium; that television will provide no better fare in the future than radio has in the past; that censorship will reduce the intellectual content of television to an even lower common denominator than that expressed in radio; that commercial advertising is to have the policy-shaping of television; and that all this is to be perpetrated on an international scale (within five years) to the tune of five hundred million dollars a year. To those who feel that our present-day radio is beyond praise and above criticism, all this may be cheering indeed. To those who feel otherwise, some of the attitudes expressed in this book will stand as a warning of the ends toward which television is already being shaped.

MARTIN MALONEY,
Northwestern University

RADIO WORKSHOP FOR CHILDREN. By Jennie Waugh Callahan. New York: McGraw-Hill Book Company, 1948: pp. xvi+398. $3.75.

As I read *Radio Workshop for Children* by Jennie Waugh Callahan of Hunter College, I realized that I had been asleep for many years in failing to recognize the opportunity for a book of this type. Many of our schools of education and departments of speech would do well to institute courses in the field of radio broadcasting for teachers and pupils in the high school and elementary grades. Such instruction would be interesting and stimulating both to the students and the teachers, and would give to the teachers in the elementary grades an opportunity to display to parents, by means of radio, the instruction that their children are receiving in the classroom. Commercial radio stations using such programs would build up a parent audience. In short, there is a real value in this volume.

The book is divided into four parts and an appendix; namely, Producing School Workshop Programs, Writing for the School Radio Workshop, Building School Radio Programs, and Long Range Planning for the School Workshop. The appendix deals with training techniques, college and university courses in broadcasting, a bibliography of radio scripts for children, equipment, and codes for children's programs. The illustrations show casts of young artists in the elementary grades, youngsters that you would like to have in your classes for they seem to be vitally interested in broadcasting programs.

While the book is written primarily for a course in which teachers will be instructed in the techniques of training children for radio performances, I believe that it will take the place of such a college course for the teacher who is unable to leave her own classroom. It is a how-to-do-it textbook. Various types of programs are discussed, such as art, languages, music, health, social studies—in general, programs built from all the subjects in the school curriculum.

I particularly liked the analysis of the director's script. Mark Twain's 'River Boy' is presented in dramatized form, and opposite each page of script are instructions that would be of great value to a director in instructing his dramatic group in the presentation of the play. I have never seen in any textbook such a complete discussion of a script. It develops in the cast an understanding of the story they are to present; it creates the desired mental attitude; it explains the selection of musical bridges, the reasons for cuts. The analysis is far longer than the script, and if it were read in its entirety to a cast, they would have a fine foundation upon which to build the final production.

The information concerning production, writing, and the building of school radio programs is quite thorough; however, those sections treating recording, educational FM, and equipment are merely introductory. I regret that the information concerning the state educational FM network of Michigan never materialized, although the author's outline of the plan is correct and informative for others who may be developing state networks.

WALDO ABBOT,
University of Michigan

PLAYMAKING WITH CHILDREN. By Winifred Ward. New York: D. Appleton-Century Company, 1947; pp. 312. $3.00.

Here is a book which will be welcomed by classroom teachers, playground directors, scout leaders, and teachers of religious education; it will also fill a need in education classes in colleges and universities.

Drawing upon her many years of practical experiences in the Evanston public schools Miss Ward has written a practical guide to playmaking with children. She presents material which should inspire any teacher to try to experience the satisfying rewards of creative dramatics.

Some of the chapter titles will indicate the rich storehouse of material which this book holds: Playmaking in Education, Rythm and Dramatic Play, Choosing Stories to Dramatize, Presenting the Story, Story Dramatization, Integration, Playmaking and Therapy, Speech Improvement, The Teacher, Bibliography and Story List.

Playmaking is the child's way of acquainting himself with the world about him; it is primarily for the development of the player; it is based on the experience of *doing;* it is a natural motivation for cooperation, clear thinking, speech improvement, developing leadership, social living, developing the whole child. Isn't this democracy? This book will help teachers to teach creatively. It is a real contribution to education.

CARRIE RASMUSSEN,
Longfellow School,
Madison, Wisconsin

PRACTICAL VOICE TRAINING. By Harriet Elizabeth Grim. New York: Appleton-Century-Crofts, Inc., 1948; pp. xi+197. $2.25.

The evaluation of a textbook on voice training presents difficulties which are less often encountered in the review of a book on some other phase of speech education. The teacher of voice improvement develops sensitivities to spoken language which enable him to stimulate the student to improved voice production, and he evolves unverbalized criteria of good voice which help him direct the student. Obviously, these increased sensitivities and unverbalized criteria cannot be transmitted to others by way of the printed page. The reviewer, therefore, must make his evaluation with this thought constantly in mind: How would this system work if applied by the student under self-direction or if applied by a teacher whose acquaintance with the system is limited to the instruction found in the book itself?

Practical Voice Training represents the endeavor of an author to present a voice training procedure divested of the impedimenta represented by scientific information about voice. Its twelve chapters carry the following titles: Introduction, Fundamental Considerations, Body and Voice, Breathing, Variety of Pitch and Rate, Inflection, Quality, Resonance, Enunciation, Vowels, Consonants, and Selections for Practice. The purposes of the book are listed as five in number: '1. to discuss the minimum essentials of a satisfactory voice; 2. establish standards by which an individual can measure his own vocal conditions; 3. to suggest ways for the developing of a discriminating ear, without which there can be little voice improvement; 4. to provide exercises for developing vocal skill; 5. to furnish materials for practice.' The evaluation of the text will be based on these purposes.

The principle that a 'free-flowing, easy, expressive voice depends upon a poised, comfortable, flexible, easily-moving and controlled body' elicits the approval of the reviewer, although the directions about using the imagination could be implemented more adequately by other types of exercises.

Since in Chapter 4 breathing is stressed as being of paramount importance to good voice, the seven pages used for discussion and exercises seem inadequate, although in this space the student could have been informed more explicitly as to what constitutes effective breathing. Three further comments about this chapter follow: 1. The criteria by which a student may learn to recognize effective breathing could have been assembled in one paragraph. 2. In the light of the reports of investigations of methods of breathing and their effect on the voice, the statement, 'No voice, so supported [by chest breathing] can ever have the endurance and untiring power resulting from centralized breathing,' seems arbitrary. 3. Although the relationship of the diaphragm to the rest of the thorax seems to be understood in the explanation about breathing, two statements in the exercise material ignore this relationship: 'Don't try to force the sound out by contracting the diaphragm or by stiffening the upper part of the chest' (p. 26); and 'Sitting as above, place the fingers lightly over the diaphragm.' (p. 27). The fact that rate applies to spoken language whereas pitch change is a phonatory phenomenon could have been made clearer. The treatment of

inflection is the best in the book on the basis of the explanation and procedures for improving the use of this skill.

Quality is discussed 'from two points of view, the mechanical and the emotional.' The author overlooked an opportunity to link up emotional quality with the first principle presented; i.e., 'A vibrant, responsive body is essential to good voice. . . .' Yet, in the final analysis, quality as an acoustic effect must be the product of physical forces. Four mechanical faults are discussed—throatiness, nasality, huskiness, and breathiness. Throatiness is attributed to supraglottal constrictions. The reviewer believes that the acoustical output which he identifies with this term is the result of laryngeal constriction. The text follows the traditional classification of qualities of the voice in its explanation of their natures. Since the traditional explanation of quality attributes the effect to resonance, some of the factors which seem to play a part in the production of these qualities have been overlooked. The guttural quality seems to be the product of laryngeal constriction. The relative pitch factor is neglected in the discussion of the pectoral and oral. The discussion of the nasal meets with hearty approval, except for the inference that 'vowels are interfered with and often split as in (ma-an) for (man), (ha-ad) for (had)' as a concomitant of nasalization.

To the reviewer, reasonance is a phenomenon which plays an important part in the production of vowel and vowel-like speech sounds. Observations and contemplation which have covered a period of twenty years have not resulted in any signs that reasonance plays a part in loudness, in 'tone placement,' or in the quality of the voice, except in the form of infraglottal reasonance. Consequently, trying to improve voice quality by adjusting the labial opening not only is futile, but it also leads to conspicuous mouth posturing.

Two of the author's statements relative to the production of voice also require comment. 1. 'The function of these folds is analogous to the reeds of a wind instrument. As the breath passes over them, their edges vibrate and produce tone' (pp.74-5). Anyone who has seen a highspeed motion picture of the vocal folds will recognize that the breath does not pass over the edge of the folds in producing voice. They are pushed out of the way because they block the passage of the breath. 2. 'Alone, the vibrations of the vocal folds produce only thin, inadequate sound which must be built up into usable voice by secondary vibrations, or overtones, of the resonators' (p. 75). This statement is the repetition of an inference about the nature of the energy produced by phonation. In this the author is following a pattern not uncommon in the field of speech correction —reporting inferences as if they were facts.

The explanations and practice material in the chapters on Enunciation, Vowels, and Consonants are very satisfactory. The student could profit, however, from a more careful analysis of the common deviations in the use of vowel sounds. Likewise, the problem of unstressing needs consideration.

In the use of phonetic characters some errors, probably in proofreading, have occurred. Moreover, in the discussion of consonants, the definition of a continuant is an articulatory rather than an acoustical one. This definition —'a speech sound in the production of which the breath is never completely blocked'—qualifies the glide sounds for inclusion as continuants. Obviously, glides exist only between a vowel position and vowel or between a vowel and a vowel position; hence, the definition is at fault.

The comments of the reviewer indicate the manner in which he believes the text fails to achieve its first purpose. The other four purposes seem to be well attained. It is probable that the deficiencies to which attention has been called will in no way interfere with the successful use of the book. If a teacher likes a book and brings real teaching skill to the classroom, inadequacies, such as those pointed out, will not interfere with its successful use.

F. Lincoln D. Holmes,
Illinois State Normal University

A GUIDE FOR ORAL COMMUNICATION. By Leland Schubert. New York: Prentice-Hall, Inc., 1948; pp. viii+286. $2.25.

Mr. Schubert says that he has designed this text of only 188 pages—excluding appendices and index—'to serve the needs of college students who are taking an introductory course' that devotes 'anywhere from fifteen to sixty class hours to oral communication.' The first three chapters deal with the theory of communication: the remaining twelve survey the conventional topics of a text on the fundamentals of speech—pronunciation, voice, action, reading aloud, invention, delivery, clarity, persuasion, and group discussion. Properly, this little book will be compared with the well-known brief texts of Dolman, Monroe, and Brigance. All such books have faults inherent in their brevity which can only be justified

when instructors cannot obtain class hours to teach more thoroughly the fundamentals of good speech.

Only the first three chapters, entitled The Nature and Function of Communication, Qualities for Effective Communication, and Distinctive Characteristics of Spoken Communication, are essentially different from other speech texts. In the first two chapters the author emphasizes the symbolism of language with illustrations from writing instead of the whole audible and visible symbolism of speech as it functions in human behavior. A distinction between communication and expression, again with illustrations from written literature, is substituted for a discussion of communicativeness, directness, and conversational quality as contrasted with soliloquy and exhibitionism. In the second chapter accuracy and vividness of language and unity, coherence, and emphasis in organization are presented as 'qualities for effective communication.' Finally, in the third chapter, speech is considered, but the psychological nature of the process is neglected for characteristics of brevity, simplicity, and informality by which its relationship to the abstract concept of communication and particularly to writing can be labored.

I can discover no exercise in these three chapters—one-third of the text—that seems to require the use of a prepared speech for the purpose of criticizing speech ability. During these first weeks, aside from one or two oral reports emphazing analyses of written materials, only casual discussion and the writing of sentences and paragraphs comprise the student's work. In my judgment, the types and wording of suggested exercises will intensify the weaknesses of English instructors and other less well prepared speech teachers who may have to use this text for brief courses or as part of an omnibus communications course.

In the remainder of the book, the two chapters on reading aloud may prove useful. Two-thirds of the way through the text is a rudimentary discussion of stage fright and methods for the delivery of speeches. Why is it worth saying to beginning students, 'Stage fright is a horrible experience,' and 'Stage fright is like a terrible nausea'—especially when no adequate treatment of its nature and control can be given? Why is the method of preparing for extempore delivery limited to the mechanics of using notes? Why is the use of notes thus encouraged in the brief speeches assigned? Earlier, why do exercises on pronunciation include material on the use of words in written sentences?

Some of us have long believed that a primary fallacy of the communications course lies in teaching an artificial integration at the expense of specific teaching that will help students speak better. When we note in the first third of this book the lack of psychological orientation to the speech process, the labored integration with writing, and the lack of exercises to develop speech ability directly, it is easy to see how seriously the communications philosophy affects the valid and efficient teaching of speech.

GEORGE V. BOHMAN,
Wayne University

SO YOU WANT TO DEBATE. A Manual for Debaters. By Brooks Quimby. Portland, Maine: J. Weston Walch, 1948; pp. 154. $1.50.

SO YOU ARE DIRECTING DEBATING. A Manual for High School Debate Directors. By Brooks Quimby. Portland, Maine: J. Weston Walch, 1948; pp. vii+154+xxxiii. $1.90.

The first of these two books is a series of letters addressed to 'John' who is thinking of going out for debating; and the debate coach with a prospect in this condition could find no better prescription. It tells John, in a way he will find pleasant, understandable, and interesting, what debate is and what its values are. It tells him how to gather material, how to develop his case, how to meet the opposition, and how to present his argument. There are letters on how debates are judged and on participating in discussion. Finally, there is a thorough description of the technique of cross-examination debate.

The manual for debate directors also consists of a series of letters. It is addressed to 'Mary Jones,' social science (or English) teacher, who 'is to have the debating team this year.' Miss Jones has a fourfold problem: 1. to learn how debating is done, 2. to arouse interest in debating, 3. to administer her debate program, and 4. to coach her teams. Each of these problems is dealt with. The treatment is not lengthy or exhaustive, but it is adequate and practical. Any 'Miss Jones' will find the chapter on coaching debate particularly helpful.

To fill the needs of the prospective debater who does not know the rules and techniques of debate and those of the prospective debate director seeking the 'know how' of coaching, these two books are the best this reviewer has seen. They draw extensively upon the rich background of training and the many years of

experience of their author; their usefulness is thereby enhanced, for Professor Quimby's name is known and respected wherever debating is carried on.

HUGO HELLMAN,
Marquette University

COLLEGE READER. Edited by Homer A. Watt and Oscar Cargill. New York: Prentice-Hall, Inc., 1948; pp. xx+949. $5.30. To Schools, $3.25.

LIVING, READING AND THINKING. Edited by John Chamberlain, Benfield Pressey, and Reginald E. Watters. New York: Charles Scribners' Sons, 1948; pp. xi+699. $3.25.

TOWARD LIBERAL EDUCATION. Edited by Louis G. Locke, William M. Gibson, and George Arms. New York: Rinehart and Company, 1948; pp. xiii+768. $3.00.

In reviewing for the readers of a speech journal these three anthologies, it is proper to state at the beginning that they were not designed for use in speech courses. As is made clear in the Preface to each volume, they are aimed at the first-year course in English composition—written composition. Thus, they are intended to provide stimulation and example for writers.

But what does an examination of the selections in these books reveal? All of us know that nothing in a preface need deter the teacher who feels he has found something useful and appropriate elsewhere in a volume. In each of these collections there is much that is both useful and appropriate for classes in speech. Aimed, and well aimed, at the teaching of writing and reading, these books are nonetheless full of materials calculated to arouse the student to oral expression.

Teachers of speech who find it possible to place a good collection of readings in the hands of their students will not go wrong on any of these volumes. Where speech and writing are taught together in a communications combination they will provide useful points of departure both for written and for oral work.

RALPH A. MICKEN,
Iowa State College

BRIEFLY NOTED

GIVE THEM A CHANCE TO TALK. Handbook on Speech Correction for Cerebral Palsy. By Berneice R. Rutherford. Minneapolis: Burgess Publishing Company, 1948; pp. x+116. $2.75.

Drawing upon her experience at the Michael Dowling School for Crippled Children, Miss Rutherford presents an integrated body of principles and techniques useful in diagnosing and correcting speech defects of children afflicted with cerebral palsy.

FEDERAL WORLD GOVERNMENT. Compiled by Julia E. Johnsen. The Reference Shelf, Vol. 20, No. 5. New York: The H. W. Wilson Company, 1948; pp. 280. $1.50.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

RHETORIC AND PUBLIC ADDRESS
WINSTON L. BREMBECK
University of Wisconsin

RADIO AND TELEVISION
GIRAUD CHESTER
Cornell University

DRAMA AND INTERPRETATION
HUGH Z. NORTON
University of Michigan

LANGUAGE AND PHONETICS
HAROLD WEISS
Southern Methodist University

SPEECH SCIENCE
JOHN V. IRWIN
University of Minnesota

THE TEACHING OF SPEECH
GIFFORD S. BLYTON
University of Kentucky

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

ARSENIAN, SETH, Wartime Propaganda in the Middle East, *The Middle East Journal*, 2 (October 1948).417-429.

A former member of the Bureau of Overseas Intelligence of the Office of War Information compares the competing propaganda of the Allied and Axis powers in the Middle East.

BLACKLER, WILLIAM R., Leading a Business Conference, *The National Education Quarterly*, 16 (Summer 1948).34-8.

The author examines the conference technique in the light of its value to business administrators.

BOWER, ROBERT, Public Opinion Polls and the Politician, *The Annals of the American Academy of Political and Social Science*, 259 (September 1948).104-112.

This critical examination of public opinion polls as they relate to political campaigns assumes increased significance in the light of the 1948 presidential election.

CHURCHMAN, C. W., and RUSSELL L. ACKOFF, Definitional Models for Belief, Opinion, and Attitude, *International Journal of Opinion and Attitude Research*, 2 (Summer 1948).151-167.

Two philosophers seek to reduce the disagreements regarding the terms *belief, opinion,* and *attitude.* 'If one tries to determine the source of widespread disagreements over these concepts, he comes to the conclusion that the differences arise in the main because most of the definitional efforts have been isolated enterprises; that is, the concepts of belief, opinion, and attitude have not been worked into a total system of psychological concepts.'

COWPERTHWAITE, LOWERY L., Forensics at the State University—1860-1924, *The Iowa Journal of History and Politics*, 46 (July 1948).266-295.

The author traces the growth of the forensics program at the University of Iowa, 1860-1924.

FARAGO, LADISLAS, The Story of Soviet Propaganda, *United Nations World*, 2 (September 1948).18-24.

In a series of two articles the author discusses the propaganda of two of the chief contenders in the 'cold war.' In this first article the author treats 'the nature of Soviet propaganda, who makes it, how it is made, and for what audiences.'

FARAGO, LADISLAS, British Propaganda, *United Nations World*, 2 (October 1948).22-76.

The British propaganda machine and the nature of its propaganda are discussed in this second article. 'During the war, British propaganda resembled an iceberg of which only one-seventh was visible above water. Today it is like an inverted iceberg with only one-seventh under water.

FLESCH, RUDOLPH, A Readability Formula in Practice, *Elementary English*, 25 (October 1948).344-351.

This article is a report on some of the applications of the readability formula as set

forth earlier in the author's *The Art of Plain Talk* and suggests the significance of these applications to further research in the field.

FRANKLIN, JAY, Inside Strategy of the Campaign, *Life*, 25 (November 15, 1948).48.

A remarkably frank statement by one of Truman's top-level speech writers on the rhetorical strategy and the conduct of the successful, Democratic speech-making campaign.

HENDERSON, ROBERT D., Interviewing, an Art and Technique, *Personnel Administration*, 11 (September 1948).27-32.

A specialist in personal management discusses the types and procedures of interviewing and offers some suggestions for greater effectiveness in this form of discussion.

JENNRICH, WALTER A., Classical Rhetoric in the New Testament, *The Classical Journal*, 44 (October 1948).30-2.

A student of the New Testament suggests that 'the rich literary background of the New Testament is potentially a greater influence upon the style and language of its authors than has been heretofore imagined.'

KLAPPER, JOSEPH T., Mass Media and the Engineering of Consent, *The American Scholar*, 17 (Autumn 1948).419-29.

The author explores the relationship of mass media and propaganda.

MURRAY, GILBERT, Gladstone: 1898-1948, *The Contemporary Review*, 993 (September 1948).134-8.

This address, delivered at the Gladstone Jubilee Dinner in honor of the first founder of the club, William E. Gladstone, provides interesting observations by one who knew the Great Parliamentarian.

PEEL, ROY V., The 1948 Pre-convention Campaign, *The Annals of the American Academy of Political and Social Science*, 259 (September 1948).75-89.

The director of the Institute of Politics at Indiana University provides a valuable analysis of tactics of parties and of men in the pre-convention campaign.

SMITH, CHARLES W., JR., Campaign Communication Media, *The Annals of the American Academy of Political and Social Science*, 259 (September 1948).90-7.

A public opinion analyst of the Department of State discusses the press, radio, television and motion pictures as campaign communication media. 'Whether a particular candidate will win the election or lose it lies partly with what manner of man he is, but it depends largely upon what manner of image of him the propagandists have created in the minds of the voters reached by the radio and the printed word.'

STEVENS, ROLLAND E., The Delphic and Pithonian Societies, *The University of Rochester Library Bulletin*, 4 (Autumn 1948).9-12.

The author traces the origin, growth, and influence of two rival literary societies, indicating that the performance of these societies 'constituted the main ties between the university and the people of Rochester.'

TATE, A., Longinus, *The Hudson Review*, 1 (Autumn 1948).344-61.

In this article the author attempts to increase interest in Longinus, and 'risks the guess that he came nearer to a comprehensive theory of literary form than any other ancient critic.'

RADIO AND TELEVISION

BLENNERHASSETT, J. E., Broadcast in New Zealand, *Hollywood Quarterly*, 3 (Spring 1948).320-3.

Broadcasting in New Zealand is handled by a government monopoly operating one non-commercial service. A brief explanation of the system is given.

CHALL, JEANNE S., and HOWARD E. DIAL, Predicting Listener Understanding and Interest in Newscasts, *Educational Research Bulletin*, 27 (September 15, 1948).141-53, 168.

Using the Dale-Chall and Flesch readability formulae, an experiment was conducted on 100 college freshmen to determine the predictability of listener understanding and interest in newscasts. 'We can significantly increase the listener's understanding and interest by attempting to write the news as simply as possible. A readability formula can be a helpful check on whether a radio news writer is succeeding.'

COASE, R. H., Wire Broadcasting in Great Britain, *Economica*, 15 (August 1948).194-220.

A system of wire broadcasting from privately owned and operated, relay exchange stations began in Great Britain in 1924. By 1947, 755,-

925 British homes subscribed to 293 exchanges. Coase considers the effect of the BBC monopoly on the development of and the policy toward wire broadcasting, and he gives a thoroughly documented account of the rise of this service.

FREUND, ARTHUR J., Motion Pictures, Radio Broadcasting and Comic Strips in Relation to the Administration of Justice, *Journal of the American Judicature Society*, 31 (April 1948).171-6.

'It is probably fair to say that no one subject in the manifold areas portrayed in motion pictures, radio broadcasting, and comics receives greater emphasis than crime and the processes of the law.' The author believes that 'grave harm' is being done to the administration of justice by radio's crime shows, and he suggests that the American Bar Association consider appearing before the FCC to oppose license renewals on the ground of excessive programming of crime portrayals.

HOLLENBECK, DON, CBS Views the Press, *Atlantic Monthly*, 182 (September 1948).49-51.

An account of the development of one of the most courageous, public service radio series in the United States.

HOTALING, B. L., Facsimile Broadcasting: Problems and Possibilities, *Journalism Quarterly*, 25 (June 1948).139-44.

A history of the origins and development of facsimile broadcasting with a statement of its present technical, regulatory, and programming problems.

HUDSON, R. B., and G. D. WIEBE, A Case for Listener Participation, *Public Opinion Quarterly*, 12 (Summer 1948).201-8.

Two CBS staff members present 'a theoretical discussion of public affairs programs which are specifically intended to promote scientific thinking on basic current issues.' They reject the panel, the round table, and the two-man discussion as failing to involve the listener intellectually and suggest that the ideal format would be to have a single speaker who 'would in monologue, announce a question and then for 30 minutes retrace the processes which led him to his conclusion.'

JAMES, ED, The Radio Give-Aways, *American Mercury*, 67 (October 1948).430-7.

'The four national networks were carrying a total of 48 give-away programs ranging in their munificences from a few hundred dollars to $20,000 in cash and merchandise' in the summer of 1948. 'During a single representative week approximately $130,000 worth of bounty was offered, and most of it was won.'

LAZARSFELD, PAUL F., The Role of Criticism in the Management of Mass Media, *Journalism Quarterly*, 25 (June 1948).115-26.

'What should be included in a program dealing with the role of criticism in the management of mass media? What courses would be relevant? What research should be carried out?' The author makes a plea for regularizing and formalizing the role of criticism in college studies.

PALTER, RUTH, Radio's Attraction for Housewives, *Hollywood Quarterly*, 3 (Spring 1948).248-57.

An interview study of the listening habits of twenty-two Chicago women who kept their radios on at least five hours a day.

Radio Editorials and the Mayflower Doctrine, *Columbia Law Review*, 48 (July 1948).785-93.

'The organization of our radio system is such that, if lincensees were to be permitted to have policies on controversial issues, the danger of private censorship would be great.' This note discusses the legal justification for the Mayflower doctrine and its value as a policy.

SELDES, GILBERT, How Dense Is the Mass? *Atlantic Monthly*, 182 (November 1948).23-7.

Seldes pleads for a pluralistic concept of society on the part of movie and radio producers on the ground of its being economically sound and artistically desirable.

SMITH, BERNARD B., Television: There Ought to be a Law, *Harper's*, 197 (September 1948).34-42.

'Television is going to have an immense effect, for better or worse, upon the daily living habits of the American people. It is going to shake large parts of the entertainment and communications industries to their foundations.' It is 'imperative for the government to evolve a comprehensive television policy before it is too late.'

SPINGARN, JEROME H., Is Your Radio on Now? *Ladies' Home Journal*, 65 (May 1948).60-1, 136ff.

'It would seem only logical that when private organizations fail to give us the range of choice

we want and need, we ourselves, through our government, should use our air waves to provide a wider choice.' The author makes specific proposals for setting up a network of federally owned and operated stations to be run as yardsticks for revaluating broadcast achievement.

TALLMAN, MARION L., Teaching Discriminating Radio Listening, *English Journal*, 37 (October 1948).408-12.

The writer describes eight projects used in a tenth year English course to encourage discriminating radio listening.

The Quarter's Polls, *Public Opinion Quarterly*, 12 (Summer 1948).363-5.

The results of several NORC polls on public attitudes toward broadcasting are published here. Among the findings: 30 per cent like to listen to symphonies and opera in the evening and 20 per cent would rather pay an annual license fee of five dollars than listen to radio advertising.

WARNER, W. L., and W. E. HENRY, The Radio Day Time Serial: a Symbolic Analysis, *Genetic Psychology Monographs*, 37 (February 1948).3-71.

A pilot research study on 'Big Sister,' using the Thematic Apperception Test, the Verbal Projective, directed and non-directed interviews, and a schedule of social characteristics on sixty-two Detroit women of the 'Common Man' level. Conclusion: The 'Big Sister' program 'acts constructively in the lives of the women and functions for them very much as did the morality plays of former times.' It strengthens and stabilizes the family 'by dramatizing family crises and the ideals and values involved' and 'by making the good wife the center of action and power.'

WOLFE, CHARLES H., What the Public Thinks About Radio Advertising: Report of a Metropolitan Survey, *Printer's Ink*, 224 (July 2, 1948).30-1, 56ff.

A peronal interview survey of 300 men and women in New York City to determine metropolitan attitudes toward radio advertising. Sample findings: 66.1 per cent would prefer to have radio without advertising if it could be arranged; more than one-third were willing to pay a yearly tax of ten dollars to get radio programs without commercials.

WOLFE, CHARLES H., Ten Factors in Successful Network Advertising, *Printer's Ink*, 224 (August 27, 1948).38-9, 55ff.

A survey of the opinions of 271 advertising managers who handle radio advertising was conducted by mail to determine the relative importance of various factors that make for successful use of network advertising.

DRAMA AND INTERPRETATION

BARBAROW, GEORGE, Anesthetic Film Criticism, *Hudson Review*, 1 (August 1948).441-8.

'Anesthetized by the clouds of distinctly bad art coming out of the movie factories, sensitive observers have assumed an *anesthetic attitude*.' This 'anesthetic habit' prevents any real criticism of the occasional 'serious, or "adult" film' which finds its way to the screen.

BARTON, LUCY, Theatre Costumes and Popular Taste, *Dramatics*, 20 (November 1948).7-8.

Of all the arts which appeal to the eye, theatre is the most easily comprehended by the general public, because it is closest to everyday human experience.' Barton explains that 'theatrical costumes are, therefore, a good barometer of popular taste.'

BOYER, LEONARD, A Suggested Syllabus for a Course in Contemporary Drama, *High Points*, 30 (March 1948).66-9.

Boyer describes a course in contemporary drama for evening high school students which includes a cursory but extensive survey of the chief dramatists since Ibsen.

BROWNE, E. MARTIN, The Poet in the English Theatre, *Poetry Review*, 39 (October-November 1948).361-372.

Browne discusses the trend that English poets are taking in the theatre and supplies examples to make his point. There is hope that the outcome will be a rebirth of great drama through poetry.

CONWAY, JOHN ASHBY, High School Theatre: Theatre on Wheels, *Players*, 25 (October 1948). 14-15.

This is a description of the experiences of an acting company from the drama school of the University of Washington while it was touring the state of Washington.

DAWSON, CHARLES A., Hamlet the Actor, *South Atlantic Quarterly*, 47 (October 1948).522-533.

Many theories have been expounded concerning the fact that Hamlet stands alone in the play, and Shakespeare has done nothing to

bolster his position. Dawson speculates that Hamlet is the whole show, that he definitely chooses to play the role of actor when faced with a tragic problem, and that as such he dominates the entire play.

FERGUSSON, FRANCIS, Action as Rational: Racine's Berenice, *Hudson Review*, 1 (Summer 1948). 188-203.

Fergusson discusses the purely heroic drama of Racine and Corneille with special emphasis on Racine's Berenice. He distinguishes 'the neoclassic drama both from its degenerate descendants, the well-made plays, and from the wider and deeper form of Sophoclean Tragedy.'

GASSNER, JOHN, Tennessee Williams: Dramatist of Frustration, *College English*, 10 (October 1948).1-7.

Gassner writes a critical study of the professional career of Tennessee Williams to date. The whole of Williams' dramatic work, one-act and three-act, is brought under critical scrutiny along with several illuminating references to Williams' life. 'As his plays multiply, it will be possible to measure him against dramatists whom his writing so often recalls—against Checkhov, Gorki, O'Neill, and Lorca.'

HORTON, LOUISE C., Children's Theatre, *Dramatics*, 20 (October 1948). 10-11.

This is the first in a series of seven articles on children's theatre activities. Horton makes a plea for the education of adults and of trained personnel who have a desire to work with children.

MCDOWELL, JOHN H., Conventions of Medieval Art in Shakespearian Staging, *Journal of English and Germanic Philology*, 47 (July 1948).215-229.

McDowell seeks 'to indicate that similar principles were at work in art and in theatre, that basic compositional elements in both medieval art and theatre have relationships with Elizabethan staging, that the latter in principle is based on ideas developed in medieval art and on the medieval stage, and that a return to these earlier traditions will frequently suggest solutions to difficult problems in Shakespearian staging.' Illustrations are included in this article.

PEARSON, TALBOT, Occupational Opportunities in the Community Theatre, *Dramatics*, 20 (November 1948).5-6.

Pearson stresses the importance of degrees from schools that have theatre departments. Pearson also stresses training in directing, acting, scene and costume design, lighting, stagecraft. He discusses types of positions available, salaries, and placement services.

RAWLINGS, KENNETH, Face Answereth to Face, *Drama*, 3 (Autumn 1948).18-21.

The essential function of the theatre is illuminative. It is through drama that man is brought 'face to face with himself and with humanity.'

SAMPLES, DAVID M., First Problems in Play Directing, *English Journal*, 37 (November 1948). 455-463.

This is a discussion of some of the actual problems which the director has to solve in planning and directing a play on both the high school and the college level.

SMITH, JOHN HARRINGTON, Shadwell, the Ladies, and the Change in Comedy, *Modern Philology*, 46 (August 1948).22-23.

Shadwell and the respectable female patrons of the period are credited with a change in the spirit and in the method of English comedy in the late seventeenth and early eighteenth centuries.

WATTS, RICHARD, JR., The Critics: Cheerleaders or Cranks? *Saturday Review*, 31 (25 September 1948).6, 25-7.

This metropolitan critic writes his credo for dramatic criticism. It is impressionistic, in the school of Anatole France and A. B. Walkley. 'Since his critical judgment is the result of his entire personal equipment, including his most private prejudices and predilections, he is deceiving you if he tries to represent it as anything other than subjective.'

WEST, E. J., On the Essential Theatricality of 'Love's Labour's Lost,' *College English* 9(May 1948).427-9.

'I find "Love's Labours Lost" most interesting as a dramatic articulation of the world which Shakespeare was discovering by experience. . . . In "Love's Labour's Lost," as a matter of fact, Shakespeare discovered the essence of theatre, which was to be his business, and with such a man his business is largely his life and the professional man is largely the man.'

WRIGHT, G. HARRY, Showboat Theatre in 1948, *Dramatics*, 20 (October 1948).8-9, 19.

Under the direction of Professor Wright, a group of students from Kent State University

spent the summer attempting to revive the old showboat entertainment of some fifty years ago. Wright describes their venture.

LANGUAGE AND PHONETICS

BENJAMIN, A. CORNELIUS, Philosophy, the Cult of Unintelligibility, *The Philosophical Review*, 57 (July 1948).347-362.

The author points out the need for accurate, clear-cut language in a field which the general public caricatures as populated by 'peculiar creatures who invent a strange language consisting of absurd and unusual words, which we then proceed to abuse more or less systematically through hair-splitting, circular definition, and disregard for the rules of grammar.'

CARSON, GERALD, The Advertising Message—Copy Trends of the Future, *Printer's Ink*, 225 (October 29, 1948).68.

The language of advertising messages must be prepared to undergo radical changes as the public becomes more dollar-conscious and more educated.

COWAN, GEORGE M., Mazateco Whistle Speech, *Language*, 24 (July-September 1948).280-6.

The whistle-language of the Mazatecos of Oaxaca, Mexico, is described by the author. This type of communication is common among the males and is carried on for comparatively long periods with no lexical limitations. Some texts are listed with appropriate translations.

EDWARDS, R. STAFFORD, Words Are Dynamite, *Journal of Applied Psychology*, 32 (August 1948).370-3.

The more intelligent use of words is recommended to bring out true relationships in employer-employee problems. Examples include the use of *the company* instead of the *management; employee* instead of *worker; proposals* for *demands; Determination, Procedure, and Committee* rather than *Grievance, Procedure, and Committee*.

HERMAN, L. J., J. B. OPDYKE, D. W. MAURER, EVERETT DEBAUN, AND MORRIS ROSENBLUM, Phrase Origins, *American Mercury*, 47 (September, October, November 1948).

Phrase Origins is a series of short expositions on the origins of such phrases as: *to peter out, hello, phoney, to drum up business, run the gauntlet*, and *throw down the gauntlet*.

HERTZBERG, MAX J., Who Makes Up the New Words, *Word Study*, 24 (October 1948).1-9.

The replies to the editor's question 'Have you ever invented a word?' are listed. Such noted literary figures as Conrad Aiken, Samuel Hopkins Adams, Max Eastman, Norman Corwin, and William Rose Benet list their contributions to word invention.

JOHNSON, FALK, Should Spelling Be Streamlined? *American Mercury*, 47 (September 1948).356-363.

The English language abounds in the illogical. Eighty per cent of the words in English are not spelled phonetically. Thus it is evident that English is not one language but two —a written one and a spoken one. In spite of all attempts at spelling reform, resistance based on 'linguistic reflexes' will force us to cling to our impractical, time-wasting methods of orthography.

KENYON, JOHN S., Cultural Levels and Functional Varieties of English, *College English*, 10 (October 1948).31-6.

This article criticizes writers of textbooks for confusing cultural levels of English with functional varieties of standard English. Because of this confusion, the term *colloquial English* is looked upon with disfavor in spite of its equality in cultural level according to dictionary definition.

LUNDBERG, GEORGE A., Semantics and the Value Problem, *Social Forces*, 27 (October 1948).114-17.

Semantic analysis has only begun to make itself felt in a fragmentary form in sociology. Lundberg believes that sociologists would do well to turn their attention seriously toward semantics since the field of verbal behavior is one of their major provinces. This will enable the scientist to define ethical principles and behavior more clearly.

MCMAHON, ELLA, Types: 1. Customs, *Blackwoods Magazine*, 1596 (October 1948).269-73.

This little tale of modern Ireland offers a dialogue featuring Irish dialect.

POS, H.J., The Foundation of Word-Meaning. Different Approaches, *Lingua*, 1 (June 1948). 281-92.

The words we receive in our minds are given us by the linguistic group to which we belong and we are not free to take them in a dif-

ferent sense from what the group does.' The real form of words is determined by historical reality though word-meanings are partly of an inner and subjective character, partly of an outer and objective character.

ROEBER, EDWARD C., A Comparison of Seven Interest Inventories with Respect to Word Usage, *Journal of Educational Research*, 42 (September 1948).8-17.

The reliability of certain interest inventories must be questioned because of the inclusion of a number of words foreign to or confused in meaning to the students to whom these inventories were administered.

SHEATS, PAUL H., Sociodrama as an Aid to Large Communication, *Sociatry*, 1 (March 1948).431-5.

The methodology of 'role-taking may be introduced into symposium-panel types of discussion. With proper planning and willingness to invest additional time in the discussion, a line of communication can be established which will make effective learning possible even in the large group situation.

STUDE, O. H., Vocabulary Work: Words with Many Meanings, *The Clearing House*, 23 (October 1948).104-5.

The student may more effectively enlarge his vocabulary by learning additional meanings for familiar words rather than by acquiring new words.

ULDALL, ELIZABETH T., Phonetic Transcriptions of Poetry by Matthew Arnold and a Selection from Saroyan, *Le Maître Phonétique*, 89 (January-June 1948).12.

The transcriptions in this regular feature of the magazine present excerpts from modern languages in the International Phonetic Alphabet. The two listed above are labeled 'Southern British' and 'American.'

WHITE, DORRANCE S., Greek and Latin for Vocabulary Building, *The Classical Outlook*, 26 (November 1948).20-21.

A college course is offered at the University of Iowa which stresses practice in the use of words derived from Latin and Greek.

SPEECH SCIENCE

CASTILLO, J. M., MANUEL GARCIA, Inventor of the Laryngoscopic Method, *Laryngoscope*, 58 (October 1948).1133-44.

'Almost 100 years have passed since Manuel Garcia was recognized as the inventor of a method which permitted visualization of the larynx. It comes as a shock that someone should say it was not he.' The author reviews the evidence offered by Wells (*Laryngoscope*, August 1946) in support of the contention that Benjamin Guy Babington is in truth the inventor of the laryngoscope. He finds such evidence insufficient and builds a countercase to support Garcia's position.

GORDON, G., and A. H. S. HOLBOURN, The Sounds from Single Motor Units in a Contracting Muscle, *Journal of Physiology*, 107 (September 1948).456-64.

The authors describe techniques for simultaneous recordings of a. action potentials and sounds, and b. action potentials and muscle movements. They conclude that 'an electrical potential in a single motor unit is accompanied by a mechanical change which starts rapidly enough to produce a sound.'

HIRSH, IRA J., The Influence of Interaural Phase on Interaural Summation and Inhibition, *The Journal of the Acoustical Society of America*, 20 (July 1948).536-44.

'The difference between the binaural and monaural thresholds varies within fairly large limits. Although the binaural-monaural difference does not vary as a function of frequency when pure tone thresholds are measured in the quiet, the difference does vary with frequency when pure tones are presented against a background of noise.' The author 'considers some implications of these findings for the theory of masking and of interaural summation.'

MITCHINSON, A. G. H., and J. M. YOFFEY, Changes in the Vocal Folds in Humming Low and High Notes. A Radiographic Study, *Journal of Anatomy*, 82 (April 1948).88-92.

'Twenty subjects (ten male and ten female, ranging in age from 16 to 50) were X-rayed during the humming of (a) low notes, (b) high notes.' The authors report a consistent lengthening of the vocal folds in humming high notes. 'The maximum lengthening was 9 mm., minimum 2 mm., and the average was 5 mm.' Further finding: that practiced singers showed greater elongation than non-singers.

MORROW, CHARLES T., Reaction of Small Enclosures on the Human Voice, *The Journal of the Acoustical Society of America*, 20 (July 1948).487-97.

This study 'concerns itself with an experimental analysis of the distortion produced by

some small enclosures, and an evaluation of present theories of vowel production by comparing their predictions with the experimental results.' Morrow concludes that 'predictions from the present state of theory of vowels give a useful qualitative picture of the nature of distortion by small enclosures, but are not in quantitative agreement with the experiment.' Evaluations of contemporary vowel theory assumptions follow.

POTTER, RALPH K., and GORDON E. PETERSON, The Representation of Vowels and Their Movements, *The Journal of the Acoustical Society of America*, 20 (July 1948).528-35.

'It is shown that movement of the major reasonances in the voiced sounds of speech may be represented by traces in a three-dimensional graph. Apparently a great deal can be learned about speech through investigtaion of such traces, and they suggest a new method for vowel designation that is particularly adaptable to quantitative analysis.' Illustrations highlight techniques and conceptions of the authors.

RICHARDSON, GEORGE S., and E. MARKEY PULLEN, The Uvula: Its Structure and Function and Its Importance, *Archives of Otolaryngology*, 47 (April 1948).379-94.

Among other uvular functions, the authors state that it 'prevents rhinolalia aperta in successful tonsillectomy and is a valuable adjunct to voice control, possibly as a midline buttress, particularly in singers. This function is of little value in the speaking ranges apart from preventing unpleasant qualities.' They add that more 'must be known about the eustachian tube and its nasopharyngeal orifice before one becomes willing to sacrifice a uvula or to class it as a vestigial remnant.'

RUDMOSE, H. W., K. C. CLARK, F. D. CARLSON, J. C. ESSENSTEIN, and R. A. WALKER, Voice Measurements with an Audio Spectrometer, *Journal of the Acoustical Society of America*, 20 (July 1948).503-12.

'The distribution of average power in various speech sounds as a function of frequency has been measured with an integrating audio spectrometer. This instrument divides the electrical signal into 14 frequency bands and simultaneously records the integrated square of the amplitude in each band over a measured time interval.' Speech spectra which constitute 'average results for a trained crew of seven men are given.'

TUMARKIN, A., The Decibel, the Phon, and the Son, *Acta Otolaryngology*, 35 (December 1947).446-52.

The author discusses the *son*, a proposed unit of loudness, and concludes that the *son* scale is much too arbitrary, is unreliable even when calibrated with normal subjects, and is not correlated with the decibel.

WELLS, WALTER A., The Case of Babington Versus Garcia in Re the Invention of Laryngoscopy, Reply to Dr. Jose Maria Castillo, *Laryngoscope*, 58 (October 1948).1133-44.

'Priority for Babington is definitely established by published record of his invention which sufficiently describes its construction and method of use.' Wells adds that Babington's invention was workable and that it was successfully used by Babington over a period of years. He concludes, however, that it was the addition of two new features, artificial illumination and the reflecting concave head-mirror, that rendered the laryngoscope useful in the practice of laryngology.

WEVER, ERNEST GLEN, and MERLE LAWRENCE, Functions of the Round Window, *Annals of Otology, Rhinology, and Laryngology*, 57 (September 1948).579-89.

The functions of the round window were studied by immobolizing it in various ways while recording the electrical potentials of the cochlea. The authors conclude 'the blocking affects the mechanical impedance of the ear.' They add that all their forms of blocking caused 'only minor alterations of the sensitivity. The changes occur mostly at one end or the other of the frequency scale, and are usually of the order of 5 db., rarely exceeding 10 db. These changes are deleterious.'

THE TEACHING OF SPEECH

BARRON, MARGARET, The Vermont School for Training in Group Leadership, *Adult Education Bulletin*, 12 (June 1948).140-8.

Details of work accomplished in a two and one-half day 'school for training in group leadership.' Participation, leadership, recording, observing, and administering are some of the aspects covered.

BRADFORD, LELAND, and JOHN FRENCH, The Dynamics of the Discussion Group, *The Journal of Social Issues*, 9 (Spring 1948).1-75.

This issue is devoted entirely to problems of

discussion. It is 'a progress report on a social experiment aimed at exploring the ways of integrating research in social psychology, adult education in human relations, and the strategy and tactics of democratic group action.'

CLEARY, FLORENCE, Project in Problem Solving, *Clearing House*, 23 (October 1948).67-70.

A questionnaire check list was used to discover the problems that pupils face as a means of forming a basis for corrective action.

DAVIS, ALICE, Problem Solving: Discussion Groups Aim at Action, *Clearing House*, 23 (November 1948).136-9.

How small discussion groups can be used for identifying problems and for helping young people to develop skills in working toward solutions.

MYERS, SPENCER W., Making the Discussion Group an Effective Democratic Instrument, *The American School Board Journal*, 117 (September and October 1948).37-40;30-33.

In two articles the author gives attention 'to the general gains which may be achieved through the democratic use of discussion group techniques and the elements common to six types of discussion groups.'

PHILLIPS, J. DONALD, Report on Discussion 66, *Adult Education Journal*, 7 (October 1948). 181-2.

The author suggests a new technique in discussion. Discussion 66 is designed to gain a total audience participation in connection with a panel discussion 'instead of control by a minority who volunteer contributions as time allows.'

SCHNEPP, BROTHER GERALD, Panel Discussions in the Classroom, *The Catholic Educational Review*, 46 (October 1948).490-6.

An examination of the panel discussion technique as used in sociology and government classes in a St. Louis high school. A discussion procedure is described which 'will yield rich rewards in a more enlightened and alert student body, and ultimately, adult citizenry.'

SCHLESSER, GEORGE, Organizing Community Forums, *School and Society*, 68 (August 21, 1948). 113-8.

The author outlines a procedure for organizing public forums. He includes practical methods of planning public-affairs forums; factors involved in choosing topics and panel members; different purposes in organizing various kinds of forums; and the values which forums can yield.

STENSLAND, PER G., and ROBERTSON SILLARS, The Small Group Discussion—Record and Progress, *Adult Education Journal*, 7 (July 1948). 114-20.

This report on discussions held in Des Moines on the general theme of world understanding considers the function of the discussion recorder and the responsibilities of the discussion observer. The recorder was used to 'point up' what had been achieved. The observer was responsible for getting leaders and participants to evaluate what they were doing in terms of its relevance to the group goal.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BAKER, H. K., How Important Is Speech, *The Crippled Child*, 27 (October 1948).17-19.

Speech is a vital part of the mental and emotional well-being of a child. Examples of various speech defects and a short description of diagnostic and therapeutic measures are presented.

BRECKWOLDT, GEHART H., The Use of the Artificial for Visual Control and Improvement of Articulation, *Volta Review*, 46 (July 1948).301-3.

The results of an experimental phonetic examination of a congenitally deaf child are presented. The uses of palatography as an aid in improvement of articulation are described.

BRUNO, SEBASTIAN, A Prosthesis for Cleft Palate, *Tufts Dental Outlook*, 21 (September 1948). 18-20.

The author describes the effect on speech of fitting a 16-year-old cleft palate patient with an obturator.

CALLISTER, A. CYRIL, A Technique Designed to Prevent Lateral Creeping of the Alar Cartilage in the Repair of the Hare-Lip, *Journal of the American Society of Plastic and Reconstructive Surgery*, 3 (October 1948).617-20.

A stray suture is used to prevent the lateral creeping of lower alar cartilage. A short intranasal tube is held in place by this stray suture for seven or eight days. This technique has been used satifactorily in over one hundred

cleft lip repairs. Under favorable conditions the cleft lip repair is done at the age of six weeks and palate repair at the age of ten to twelve months. Use of this technique prevents the post-operative development of the flat, tent-like flap deformity.

CARL, NATHAN E., M.D., Ideokinetic Apraxia of the Tongue, *Bulletin of the Los Angeles Neurological Society*, 13 (June 1948).121-3.

A case of ideokinetic apraxia of the tongue is described in which there was a slight lisp and inability to consciously move the tongue.

EGAN, JAMES P., Articulation Testing Methods, *The Laryngoscope*, 57(September 1948).955-91.

Methods of conducting articulation tests are presented together with a discussion of validity and reliability.

FELDMAN, S. S., Mannerisms of Speech, *The Psychoanalytic Quarterly*, 17 (November 1948). 356-68.

Certain pecularities of speech and of gestures accompanying speech serve the patient as a kind of crutch, as an aid in overcoming a momentary paralysis or difficulty in speaking. Patients are not aware of using these mannerisms and, when they are made conscious of them, the patients have a feeling of paralysis—basically from anxiety—lose confidence, and are unable to continue speaking. Clinical examples are presented.

FROESCHELS, EMIL, Hygiene of the Voice, *Dental Digest*, 54 (September 1948).380.

The author describes the 'chewing therapy' for treating voice disorders.

GESELL, ARNOLD, The Pre-School Deaf Child, *The Western Pennsylvananian*, 57 (21 October 1948).17-18.

Advice is given to parents of pre-school deaf children.

GRIFFITH, FRANCIS, Does Your Child Stutter? *Hygeia*, 26 (6 October, 1948).729.

A series of questions and answers prepared for parents of stutterers is given.

GUNDRUM, LAWRENCE K., Paralysis of Left Vocal Cord Following Streptomycin Therapy, *Journal of American Medical Association*, 138 (4 September 1948).22-3.

A case of paralysis of the left vocal cord following administration of streptomycin is described.

HOOPLE, GORDON D., Needed: A Hearing Program, *The Crippled Child*, 26 (October 1948). 9-11.

Because hearing defects are prevalent in the population in the ratio of 1 to 10, a national hearing program is long overdue. The author suggests several points which such a program should embrace.

IRWIN, O. C., Infant Speech, Speech Sound Development of Sibling and Only Infants, *Journal of Experimental Psychology*, 38 (October 1948).600-2.

In terms of measures of central tendency, speech sound development is little affected by contact with siblings during the 0 to 2.5 years of age period.

KINNEY, CHARLES E., Loss of Speech Due to Meningitis Deafness, *Archives of Otolaryngology*, 47 (March 1948).303-9.

The purpose of this article is to study the changes occurring in the speech of twenty-nine patients suffering total deafness due to meningitis.

KNAPP, PETER H., M.D., Emotional Aspects of Hearing Loss, *Psychosomatic Medicine*, 10 (July, August 1948).203-22.

Five hundred and ten patients at Deshon General Hospital were studied psychiatrically and were classified according to the relationship of their hearing loss to their psychiatric disability. The patients showed no single personality pattern but rather many types of behavior defending themselves against their sensory handicap and the resultant difficulty in communication.

KRYTER, K. D., Effects of High Altitude on Speech Intelligibility, *Journal of Applied Psychology*, 32 (October 1948).503-11.

Intelligibility of words decreases from about 65 per cent heard correctly at 5,000 feet to nearly 40 per cent at 35,000 feet. This is directly attributed to a depression in operating efficiency of the voice mechanism as a result of the reduced pressures at higher altitudes.

MCCASKEY, C. H., Neck Surgery as Related to Otolaryngology, *Journal of American Medical Association*, 137 (14 August 1948).1353.

The King operation for the relief of abductor paralysis of the vocal chords is described.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

PLANS AND PROGRESS

AT THE UNIVERSITY OF HAWAII: Under the impetus of Henry L. Ewbank's survey of the possibilities of radio in Hawaii made during the second semester of last year, the university is now offering each week eight different broadcasts over local commercial outlets, with a total of one hour and forty-five minutes. Five of these broadcasts are from the Department of Agriculture and Home Economics. The remaining three include 'University on the Air,' with faculty forums, student plays, and musical programs: 'Ask the Professor,' a faculty interview: and 'University of Hawaii Radio Workshop,' a student series which varies weekly—music, drama, and interviews.

AT ILLINOIS STATE NORMAL UNIVERSITY: Ground has been broken for a special education building which will provide facilities for the university speech and hearing clinic. Present plans provide that the building will be completed and ready for use in the fall of 1950.

AT THE KABAT-KAISER INSTITUTE FOR NEUROMUSCULAR REHABILITATION: Each treatment center is now staffed to give speech therapy. Adaline S. Bullen, formerly with the University of Colorado School of Medicine, is now with the Institute in Oakland, California; Betty Carpenter is at the recently opened treatment center in Santa Monica; and Irene Hepola came from the Mobile Speech Clinic, of the University of Minnesota, to join the Speech Department in the main institute in Valejo.

THE STATE OF LOUISIANA is employing speech and hearing specialists on the parish (county) plan. This year three new appointments have been made. Fred Tewell will serve on a part-time basis in Iberville Parish. Mrs. Quintilla Lewis, who taught last year at Northwestern Louisiana State College, has been appointed as full-time clinician for Ascension Parish. Cynthia Tonery has been appointed to the staff of Southeastern Louisiana State College and will serve as speech and hearing clinician in Tangepahoa Parish.

AT MARIETTA COLLEGE: The new radio station is on the air: with studios on the campus completed, the college's first program over a broadcast loop was a Christmas show transmitted by the local station WMOA. Two half-hour periods weekly have been offered to the college by the commercial station. These programs will consist of a dramatic presentation and a variety show with interviews, campus talent, short skits, and campus news. Another local station in a near-by town (Parkersburg, West Virginia) will carry a daily, fifteen-minute School of the Air show in which the faculty will participate. With the completion of a ten-watt transmitter the college station, with WMCO as call letters, will operate over 'wired wireless' two hours daily.

AT THE UNIVERSITY OF MIAMI: A report to the university president recently submitted by Sydney W. Head, chairman of the Radio Department, revealed that the department produced 292 radio programs within a period of seven months. The programs represented a total of ninety-one hours of air time and were broadcast by six local stations. Most of the programs originated in the university studio and were sent to the stations by wire. The department's facilities have been increased by the addition of a new studio and new equipment; and the staff has been augmented by the addition of a continuity director and a maintenance engineer.

Students specializing in radio writing have an opportunity to concentrate on individual projects in a script workshop.

A course in the Phonetics of Foreign Languages is being offered at Miami this year and is designed to provide students of radio and stage with sufficient knowledge of the pronunciation of foreign languages to enable them to handle the foreign words which frequently occur in music and news continuity and in dramatic scripts.

Also being offered is a course in 'operating fundamentals' designed to assist students preparing to take government examinations for broadcast operators' licenses. This course aims to serve those who are interested in becoming combination engineer-announcers. It is being taught by James E. Brunson, formerly engineer with WQAM, WIOD, and other stations.

Still another new course is offered in the field of audience research. This course will be

concerned with methods of gathering and interpreting data on audience preferences, composition, and habits. Members of the class will undertake research projects in the field.

AT MIAMI UNIVERSITY: Radio broadcasting, under the direction of Hortense Moore, expects to add WPFB, Middletown thousand watt station, to its schedule this year. Remotes have gone out to WMOH, Hamilton, since that station went into operation. These remotes, when combined with over thirty hours each week of operation for the carrier-current station WMUB, combine to produce over thirty-three hours of broadcast time per week.

AT MICHIGAN STATE COLLEGE: The Student Speakers Bureau is entering its eleventh year under the direction of Robert L. Cunningham and Gordon L. Thomas. To date, the Bureau has presented almost 3,000 programs before an aggregate of 275,000 persons. Last year over 300 programs, including readings, serious and humorous speeches, and discussions, were given.

AT STATE TEACHERS COLLEGE, GENESEO, NEW YORK: On January 31, the Department of Speech extended and enriched its present speech program to include a four-year concentration in the field of speech and dramatic art. Through a reorganization of its curricular offerings and an increase in the speech staff, it will be possible for a selected group of interested students to elect thirty-six hours in the field of speech. Upon the satisfactory completion of four years of college work at Geneseo, a student electing this specialization will be eligible for a Bachelor of Education degree, a license to teach in any elementary grade, and a license to serve as a speech correctionist in an elementry school. In addition to the above certifications, students concentrating in this field will be able to teach or to direct speech and dramatic art in the elementary school.

AT TEACHERS COLLEGE OF CONNECTICUT: The English Department is now offering a teaching minor in speech and reading, under the direction of Brobury Pearce Ellis and Bettye Flesher, assisted by Josephine Ryan. Both developmental and corrective aspects are covered in both fields, and laboratory work is included. Elective courses in oral interpretation and in play production are being added for the first time this year.

AT THE TENNESSEE SCHOOL FOR THE DEAF, KNOXVILLE: The State Department of Education of Tennessee under its Services for Exceptional Children sponsored a summer center for speech and hearing in June and July. Classes were held six days a week for one month with thirty-five speech and hearing defective children—ages eight to twelve inclusive—from twenty-one counties participating. All expenses except transportation and spending money were paid from the funds set aside for special education. In addition to speech correction, speech reading and auricular training classes in rhythms, crafts, swimming, and organized games, contributed to the all-round development of the children. Highlights of the recreational program were evening boat rides on the Tennessee River and a trip to the Smoky Mountain National Park. Culmination of the month's work was the Parents Day Program. Talks were given by each teacher concerning the contribution her field made to the total development of the child. Each parent followed his child's afternoon schedule and received suggestions for follow-up treatment at home. In addition to diagnostic speech and audiometer tests given before admission to the center, psychological and vision tests were given. The objectives of the center were: first, to give remedial work to children from rural areas where no speech correctionists were available; and second, to serve as a demonstration of remedial techniques for teachers and supervisors attending the Workshop in Special Education at the University of Tennessee.

AT THE UNIVERSITY OF TEXAS: The Department of Drama inaugurated in September courses leading to the M.F.A. degree. On November 13, the Department of Drama dedicated a new little theatre on its campus. The building is a renovated army building and has proved to be a useful addition to the department's theatre laboratories. The dedication production was 'She Stoops to Conquer,' directed by B. Iden Payne.

RULES FOR THE SECOND ANNUAL NATIONAL RADIO SCRIPT CONTEST OF THE ASSOCIATION FOR EDUCATION BY RADIO are being sent to all colleges and universities in the country which offer courses in broadcasting. Awards totaling more than $1,000 are being offered by Audio Devices, World Book Encyclopedia, National Safety Council, and Radio Station WJJD. Additional cash prizes are expected before the contest closes on March 30th. Educational organizations cooperating in sponsorship of the contest include *Scholastic Magazines, The Writer, Players Magazine,* and the National Council of Teachers of English. The contest is open to any student enrolled in any recognized college or university in the United States. Copies of the rules and script classification may be obtained individually or in quantities by writing to

Sherman P. Lawton, Chairman, AER Script Contest, University of Oklahoma, Norman, Oklahoma.

APPOINTMENTS

AT THE UNIVERSITY OF AKRON: Inez B. Goss has joined the Speech Department staff.

AT ALABAMA POLYTECHNIC INSTITUTE: Frank Davis, who was formerly at Colorado State College, has been named head of the speech section of the English Department. Eldon K. Jerome of Northwestern is the new speech correctionist; Joseph H. Mahaffey, also of Northwestern, has been chosen to direct forensics; and Edward A. Lambert, of the University of Colorado, has been named instructor in public speaking.

AT THE UNIVERSITY OF ARKANSAS: Jack L. Sigman has been added to the speech faculty. Mr. Sigman will teach classes in public speaking and supervise the speech correction clinic.

AT ARLINGTON, VIRGINIA: Mrs. Zelda Horner Kosh has accepted a position as special consultant in speech to the Arlington County Elementary Schools.

AT BROOKLYN COLLEGE: E. C. Blackshear, who has been teaching at East Central Junior College, Decatur, Mississippi, has joined the faculty of the Department of Speech. James W. Abel, formerly of the University of Hawaii, has also accepted a position on the Brooklyn faculty. Oliver Bloodstein was appointed to the speech faculty in September.

AT THE UNIVERSITY OF COLORADO: Janet Allen, who formerly taught at Mount Pleatsant, Texas, has joined the staff of the Speech Department.

AT DENISON UNIVERSITY: Robert Jay Robbins, of Iowa State College, has joined the staff of the Department of Speech as an assistant professor. He will direct the courses in radio.

AT EMORY UNIVERSITY, ATLANTA: George Neely will teach courses in public speaking and organize a drama program. Mr. Neely has been teaching at Marion Institute in Marion, Alabama.

AT EMPORIA STATE TEACHERS COLLEGE, EMPORIA, KANSAS: Charlotte Forsberg has taken a position in the Speech Department.

AT FLORIDA STATE UNIVERSITY: Clarence W. Edney has been appointed as professor and head of the Department of Speech. Additional appointments to the speech faculty include Frank Fowler as professor of speech and Gilbert Tolhurst as associate professor of speech. Dr. Edney and Dr. Tolhurst were previously on the staff of the Speech Department of the State University of Iowa, and Dr. Fowler on the staff of the University of Kentucky. Dr. Fowler will serve as a supervising director of drama, and Dr. Tolhurst as director of the speech clinic.

AT FURMAN UNIVERSITY: Jean Lowrey, formerly of Blue Mountain College, Blue Mountain, Mississippi, is now a member of the speech faculty.

AT STATE TEACHERS COLLEGE, GENESEO, NEW YORK: J. T. Daniel, formerly of the University of Alabama, has been appointed to the speech staff.

AT HARDIN COLLEGE, WICHITA FALLS, TEXAS: Lurline Jolly has been named technical director in the Speech and Dramatic Art Department.

AT THE STATE UNIVERSITY OF IOWA: Hugh Seabury, chief instructor, Training Branch, Educational Advisory Staff, Air University, Maxwell Field, Alabama, has been appointed associate professor. Carl E. Spriesterbach has been appointed assistant professor of speech.

AT THE UNIVERSITY OF KENTUCKY: Gifford Blyton is now in charge of forensics.

AT LOUISIANA STATE UNIVERSITY: Charlotte Searles, who served in the Red Cross during the war, has been appointed to the staff to teach fundamentals and to serve as production supervisor.

AT MIAMI UNIVERSITY: Three new instructors have been added to the staff of the Department of Speech: Corinne Reed, Mrs. R. C. Kern, and Jane Hanson. Four new graduate assistants in the department include John P. Sheehan, Robert Goyer, Ronald C. Kern, and Joanne Houser.

AT THE UNIVERSITY OF MIAMI: Russell Bufkins, graduate of Indiana University, has left station WITZ in Indiana to join the Miami Radio Department in Miami, Florida, and will be in charge of all continuity.

AT THE UNIVERSITY OF MICHIGAN: William M. Sattler, formerly of the University of Oklahoma, and executive secretary of the Central States Speech Association, joined the speech staff in September.

AT THE UNIVERSITY OF MISSOURI: Elmer L. Bladow, of the University of Iowa, has been appointed assistant professor in the Speech Department. He will serve as technical director of the Missouri Workshop and will offer courses in stagecraft and dramatic interpretation. New

instructors on the staff include Hollis White, George Harbold, and Jack Bain. New assistant instructors include Marjorie Mercer, J. D. Lambert, and A. L. Thurman.

AT THE UNIVERSITY OF NORTH DAKOTA: John S. Penn, associate professor of speech, has been named head of the Department of Public Speaking. Andrew J. Kochman, instructor in speech, has been named director of the university theatre. The new associate director of the university theatre is Edgar S. Wood, formerly of the University of Maryland. Newly-appointed director of the speech and hearing clinic is Earl L. Miller, formerly of Northwestern University.

AT NORTHERN ILLINOIS STATE TEACHERS COLLEGE, DEKALB, ILLINOIS: Laura Crowell, who received her doctorate from the University of Iowa in August 1948, has been appointed associate professor of speech.

AT OHIO UNIVERSITY: Bill Lewis has been named to the dramatic art and speech staff as instructor in radio.

AT THE UNIVERSITY OF OKLAHOMA: Don Harrington, who has been working on his doctorate at Louisiana State University, has accepted a position teaching speech science.

AT RUSSELL SAGE COLLEGE, TROY, NEW YORK: Paul K. Jones, of Chatham, New York, and former fighter pilot and flying instructor with the Army Air Forces, has been named an instructor in speech.

AT ST. LOUIS UNIVERSITY: Alban F. Varnado has joined the speech staff as theatre technician.

AT SAN JOSE STATE COLLEGE, SAN JOSE, CALIFORNIA: Four new members have been added to the drama staff. Lucile Brady from Stanford is teaching voice and diction; Chez Hachl and Madeleine Sinco from Denver University are teaching costuming; and Douglas Morrisson is assistant technical director.

AT SHEPHERD COLLEGE, SHEPHERDSTOWN, WEST VIRGINIA: Milton Wiksell has been appointed professor of speech and head of the Division of Language. Since 1942 he has served as assistant professor of speech at the University of Maryland.

AT TEMPLE UNIVERSITY: Robert Haakenson has been appointed instructor in speech, and Mary Hamilton has been named to the speech staff.

AT THE UNIVERSITY OF TEXAS: New members of the drama faculty are: Albert E. Johnson, assistant professor, teaching courses in theatre history, bibliography and criticism; Byrle Gass, assistant professor, acting; Richard Lipscomb, associate professor, directing; and Ralph McCormic, instructor, production.

AT THE STATE COLLEGE OF WASHINGTON: Three new additions have been made to the regular teaching staff. Hugh A. Rundell, graduate of the University of Wisconsin, formerly of the University of West Virginia, is an assistant professor of speech in charge of radio instruction. Charlotte Cleeland, of the University of Denver, is an instructor in speech and in charge of the speech clinic. Ivan Putman, instructor in speech, is in charge of play production classes and will direct two of the seven plays in the regular dramatic season. Mrs. Ruth Pearson Alcorn, George William Mally, and Roland Adams are graduate assistants in speech for the current year.

AT WESTERN RESERVE UNIVERSITY: Herbert Kanzell has been appointed coordinator of radio activities. Elizabeth Blaise has been appointed instructor in radio.

AT WASHINGTON STATE UNIVERSITY: Jack Bangs has been appointed assistant professor of speech and will teach speech correction.

ON THE STAGES

AT THE UNIVERSITY OF ARKANSAS: The Blackfriars presented an outdoor production of 'As You Like It' in October; 'Joan of Lorraine' in November; 'The Tempest' in January; and will present 'The Mikado' in cooperation with the Music Department this month.

AT BOWLING GREEN STATE UNIVERSITY THEATRE: The season was opened in October with 'Ah Wilderness' by O'Neill directed by Patricia Mann. In November three one-act plays were produced: 'The Citizens' by Mary Fournier, directed by F. L. Miesle; 'Still Stands the House' by G. Pharis, directed by Mr. Miesle; and 'Hands Across the Sea' by N. Coward, directed by Robert Richey. In December the play 'Family Portrait' by Lenov Coffee was produced and directed by Elden T. Smith.

AT ILLINOIS STATE NORMAL UNIVERSITY: 'The Apple of His Eye' was Mabel Clare Allen's choice for the university theatre homecoming play.

AT THE UNIVERSITY OF IOWA: The university theatre is presenting its twenty-eighth consecutive season of plays during 1948-9. Its Community Series includes 'Life with Father' by Howard

Lindsay and Russell Crouse; the National Theatre Conference Touring Company in Somerset Maugham's 'The Circle'; 'Beggar on Horseback' by George S. Kaufman and Marc Connelly; Shakespeare's 'Much Ado about Nothing'; 'Our Town' by Thornton Wilder; 'Lute Song'; the famous Chinese play 'Pi-Pa-Ki'; and 'The Patriots' by Sydney Kingsley. The University Theatre Playwrights' Program will include productions of the new plays: 'After the Recital' by Joseph Baldwin; 'When the Bough Breaks' by Louis Gardemal; and 'Her Soul's Gone A'Blackberrying.' For the 1949 summer session, the university theatre is planning a ten-week season for graduate students at Lake Okiboji, Milford, Iowa, in connection with the University's Lakeside Laboratory.

At Louisiana State University: Three of the four major productions have been announced: 'Life with Father,' 'The Merchant of Venice,' and 'Juno and the Paycock.' The fourth production and annual opera are yet to be selected. Several workshop theatre productions are planned, the first to be 'The Second Mrs. Tanqueray.' Scenes from 'Faust' Part 1, unified through a narrator, will be presented in the spring as a part of the Goethe bicentennial.

At Marietta College: Three of the six dramatic presentations of the year have already been shown. The 'Male Animal,' directed by Phoebe Schlanger, opened the season and was followed by 'Pelleas and Melisande,' directed by Ruth Wilcox. Willard Friederich was in charge of 'Hedda Gabler,' staged in December. The last three productions will include 'School for Scandal,' 'The Chocolate Soldier,' and 'Sleeping Beauty.' 'Sleeping Beauty' is a children's play that tours the surrounding area.

At Miami University Theatre: The first production of a new play by two young authors who have been writing for Arthur Godfrey was given on the university stage in November. Charles Horner, one of the authors, is a graduate of Ohio Wesleyan University, while his co-author P. Henry Miles, Jr., is a recent Miami graduate. The play was directed by Homer N. Abegglen with Clark S. Marlor assisting as technical director. Marlor also produced experimental productions of 'Everyman' and Hans Sach's medieval play 'The Wandering Scholar from Paradise,' in December. Ron Kern and Jack Sheehan handled the technical production.

At the University of Michigan: The new Kurt Weill opera 'Down in the Valley' was one of the productions of the summer session. The opera was produced by the Department of Speech in cooperation with the School of Music, and its première radio performance was broadcast by NBC from the university campus.

At Ohio University: The play program for 1948-9 includes: 'State of the Union,' 'The Silver Cord,' 'Midsummer Night's Dream,' 'Ten Little Indians,' 'The Beggar's Opera,' and 'Camille.'

At San Jose State College: The play season opened with 'King Lear' and will include: 'The Late Christopher Bean,' 'Love for Love,' 'Margaret Fleming,' 'Right You Are If You Think You Are,' and 'Rose of the Rancho.'

At Teachers College of Connecticut: The season opened with a production of 'The Taming of the Shrew' which toured Connecticut high schools. Last year's Christmas play, 'Of All the Years'—presented for the first time on any stage and directed by its author, Mary Brim Hess—has been published by Row, Peterson.

At the University of Texas: The Department of Drama is touring its production of 'She Stoops to Conquer.'

AT THE MEETINGS

The Minnesota Speech Clinicians Association held its fall meeting in St. Paul. Thomas Houchin, state speech consultant, was chairman of the panel discussion, 'What I Am Doing, Would Like to Do, or Have Done in Public School Speech Correction Work.'

Officers of the New York State Speech Association elected in the fall include: president, Lillian O'Connor, Wadleigh High School, New York City; vice-president, James Kavanaugh, Binghamton High School, Binghamton, New York; executive secretary, Margaret Ruth Thomas, Spring Valley High School, Spring Valley, New York; and editor of the Bulletin, Laurence Goodrich, Oneonta State College, Oneonta, New York.

A Convention for Teachers of Speech Was Held in Late October at Indianapolis, Indiana, during the state's teachers convention. Under the chairmanship of Robert W. Masters, president, the program included panels on speech curriculum and administration, dramatics, forensics, radio, and voice and diction. In the afternoon session, Lee Norvelle presented the National Theatre Conference Touring Company, operating on a grant from the Rockefeller Foundation, in 'The Circle' by Somerset Maugham.

THE FOURTH ANNUAL INTERSCHOLASTIC DEBATE AND DISCUSSION TOURNAMENT was held December 11 by the University High School at Illinois State Normal.

THE SEVENTEENTH ANNUAL INVITATIONAL DEBATE TOURNAMENT was held at Illinois State Normal in January. Invitations to all Midwest colleges were issued. Championship divisions for men and for women using direct clash type of debate were scheduled, and each college was limited to a one team entry in each of the divisions.

MEMBERS OF THE UNIVERSITY OF MIAMI RADIO, SPEECH AND DRAMA DEPARTMENTS attended the two-day meeting of the Florida Speech Association at the University of Tampa in November. Several Miami teachers participated in the program of the meeting, and two were elected to official positions for the coming year. C. Raymond Van Dusen, chairman of the Speech Department, is the newly-elected president of the association; and Sydney W. Head, chairman of the Radio Department, was named editor of the Association's journal.

THE NEWLY-ELECTED CHAIRMAN OF THE IOWA HIGH SCHOOL SPEECH ASSOCIATION is George Reichard, Williamsburg High School, Williamsburg, Iowa. Other officers elected at the November meeting were: Sybil V. Lamb of Dubuque High School, vice-chairman, and Wuanita Taylor Shaw, executive secretary.

LIONEL CROCKER WAS THE SPEAKER AT THE WESTERN PENNSYLVANIA SPEECH LUNCHEON in Pittsburgh in October. Fred Robie is the secretary-treasurer of the Association.

THE ANNUAL CONFERENCE AND ALUMNI REUNION OF THE DEPARTMENT OF SPEECH OF THE UNIVERSITY OF MICHIGAN was held in July. Speakers at the conference were James F. Curtis of the State University of Iowa; Lou Hazam, writer for the NBC series 'Living 1948'; R. C. Hunter of Ohio Wesleyan University; Alan H. Monroe of Purdue University; Rupert L. Cortright of Wayne University, President of the SPEECH ASSOCIATION OF AMERICA and Harry Bannister and Thomas Riley of WWJ-TV. Highlight of th conference was the telecasting of an original play from the stage of the Lydia Mendelssohn theatre on the campus over WWJ-TV of Detroit.

THE LOUISIANA SPEECH ASSOCIATION held its Twenty-first Annual Meeting on November 23, on the campus of Southwestern Louisiana Institute, at Lafayette, Louisiana. The first order of business was the annual business meeting presided over by Waldo Braden, of Louisiana State University. A discussion on possible section meetings for the 1949 program was held. Brief talks on the importance of affiliation of LSA members with their regional and national associations were presented by Robert B. Capel for the Southern Speech Association, Giles W. Gray for the SPEECH ASSOCIATION OF AMERICA, and W. Fredric Plette for the American Educational Theatre Association. All those in attendance at the Lafayette meeting were urged to participate in regional and national programs; and to attend the regional meeting in Waco, Texas, and the national convention in Washington, D. C.

Officers elected for the coming year are as follows: president, Waldo Wasson, Southwestern Louisiana Institute, Lafayette; vice-president, Lillian G. Polk, Byrd High School, Shreveport; and executive secretary, Francine Merritt, Louisiana State University, Baton Rouge. W. Fredric Plette, Northwestern State College, Natchitoches, was appointed editor of the *Louisiana Speech Association News.*

Two sessions on speech correction were held. During the morning session J. B. Wooley, director of student teaching, Southwestern Louisiana Institute, led a panel discussion on the topic: 'What cooperation can the correctionist in speech usually expect from the teacher?' Appearing on the panel were: Mabel Collette, Louisiana State Department of Education; Louise Perritt, Bogalusa City School system; and Fred Tewell, Iberville Parish correctionist. The afternoon correction session was headed by Joseph D. Martin, director of East Baton Rouge Health Unit. Agnes C. Cota, executive director, New Orleans League for Better Hearing, spoke on 'Hearing Aids and Residual Hearing.' At the conclusion of the speech, Mrs. Quintilla Lewis, correctionist for Ascension Parish, led a group discussion on the topic.

Another feature session was that on debate, with Ralph Ropp, of Northwestern State College, Natchitoches, as chairman. Speakers and their topics were as follows: 'Does Discussion Have a Place in the High School Program?' by Wesley Wiksell, Louisiana State University; 'The High School Forensic Program' by E. R. Minchew, principal, Castor High School; 'The Nature and Value of the Intercollegiate Forensic Program', by Roy Murphy, Southwestern Louisiana Institute; and Fostering the Democratic Processes by G. W. Gray, Louisiana State University.

The afternoon session featured talks on play production. Alma Belle Womack, Baton Rouge Senior High School, was the chairman. Rachel

Norgress, Lake Charles High School, spoke on Choice of Plays for High School Production. Mrs. Kay Crandell Causey, Monroe Little Theatre, gave a make-up demonstration. Edith Dabney, Louisiana State University, with the assistance of several models from the costume classes at LSU, spoke on Costuming the High School Play. The LSU students wore various costumes and demonstrated vividly points made by Miss Dabney in her speech. Lighting the High School Stage was the topic on which Clio Allen, of the Demonstration High School at Northwestern State College, spoke. Various ideas for lighting on a limited budget were offered.

THE CENTRAL STATES SPEECH ASSOCIATION will hold its annual meeting April 29 and 30, at the Hotel Fontenelle, Omaha, Nebraska. Officers of the Association are: Leroy T. Laase, University of Nebraska, president; Darrell Gooch, Howe High School, Indianapolis, vice-president; and William M. Sattler, University of Michigan, executive secretary.

WEST VIRGINIA SPEECH TEACHERS met in Charleston during the annual convention of the State Education Association in November and organized a state association under the direction of James H. Henning, head of the Speech Department at West Virginia University and president of the West Virginia Intercollegiate Speech Association.

THE ANNUAL RADIO CONFERENCE ON STATION PROBLEMS, held at the University of Oklahoma has tentatively selected The Challenge for Survival as its 1949 theme. Announcements of the dates, March 4 to 6, are being sent to stations and agencies.

The National Committee, which is being reorganized, includes: George C. Biggar, general manager, Station KCRG-KCRK, Cedar Rapids, Iowa, Rowland Broiles, Rowland Broiles Advertising Company, Fort Worth, Texas; Harold Kent, Kamehameha Schools, Honolulu, T. H.; Ben Ludy, WIBW, Topeka, Kansas; Monty Mann, Tracy-Locke Company, Inc., Dallas, Texas; Jack N. Pitluk, Pitluk Advertising Company, San Antonio, Texas; Robert K. Richards, National Association of Broadcasters, Washington, D. C.; Harlow P. Roberts, Goodkind, Joice and Morgan, Chicago, Illinois (tentative); Robert Saudek, American Broadcasting Company, New York; P. A. Sugg, WKY, Oklahoma City, Oklahoma; Herbert True, Carter Advertising Company Kansas City, Missouri; I. Keith Tyler, Ohio State University, Columbus, Ohio; Earl Williams, KFAB, Lincoln, Nebraska (tentative).

Topics for sessions, suggested by a questionnaire submitted to commercial radio program directors, will emphasize television and station operations, according to Sherman P. Lawton, director of the conference.

PERSONAL NOTES

ELIZABETH ANDERSCH, associate professor of speech at Ohio University, has accepted a three-year term as editor of the Ohio Association of Speech and Hearing Therapist's *Bulletin*.

G. BRADFORD BARBER is on sabbatical leave this year from Illinois State Normal University studying at Ohio State University. MARGARET PARRET is taking over his work as critic treacher.

FRANCES BARNES has accepted a position at the State School for Spastics, at Alexandria, Louisiana.

LUCY BARTON will teach costume design at the University of Washington next summer. This past summer she was at Seattle where she did the designs for 'The Rivals' and Glenn Hughes's 'Mrs. Carlyle.'

N. P. CONKLE is the author of a new Abe Lincoln one-act which will be printed by Samuel French soon. The title: 'A China-Handled Knife.' His new volume, *Five Plays*, was published recently and contains five folk plays.

MARJORIE DONNELL has returned to Union College after completing her Master's degree at Louisiana State University in August.

WILLIAM C. GEER, formerly of the speech staff of David Lipscomb College, has been appointed regional consultant for speech and hearing for Middle Tennessee.

ALBERTA HARRIS has returned to her position at the Little Rock, Arkansas, High School after completing the Master's degree at Louisiana State University.

H. CLAY HARSHBARGER, at the State University of Iowa, director of speech in radio, executive secretary of the Liberal Arts Service, and director of the summer session in 1948, has been promoted to a professorship.

THOMAS D. HOUCHIN has been named state speech consultant with the Minnesota Division of Social Welfare and holds speech clinics throughout the state. Mr. Houchin had been with the Fairmont, Minnesota, public schools.

RAYMOND R. JONES, assistant professor of speech at the State College of Washington, is on leave of absence and is studying at Yale University.